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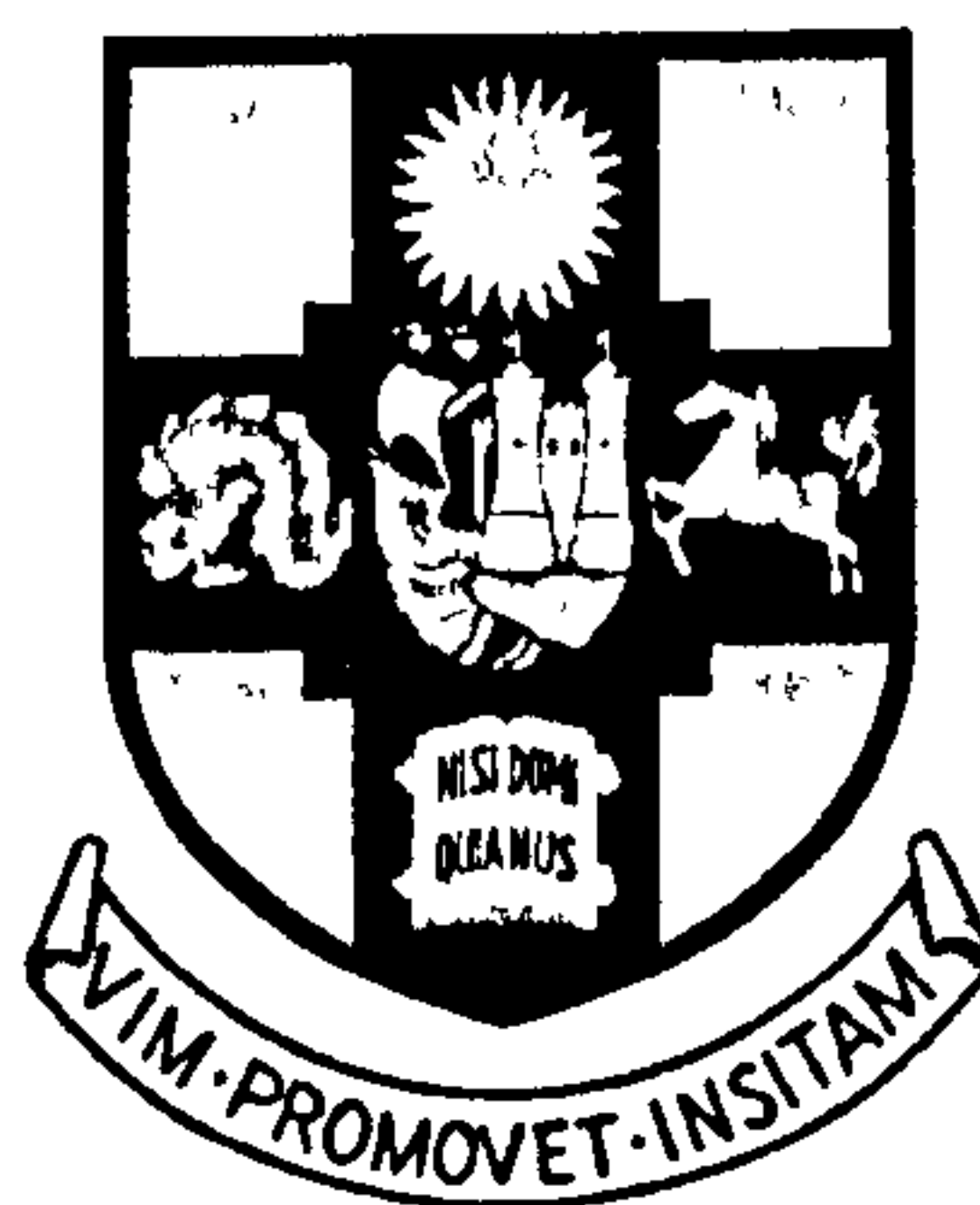
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**THE GREAT ALTAR OF PERGAMON:
THE MONUMENT IN ITS HISTORICAL
AND CULTURAL CONTEXT**

**Vol. II
(Plates)**

ANTONIA STELLA FAITA

Bristol
PhD
2000

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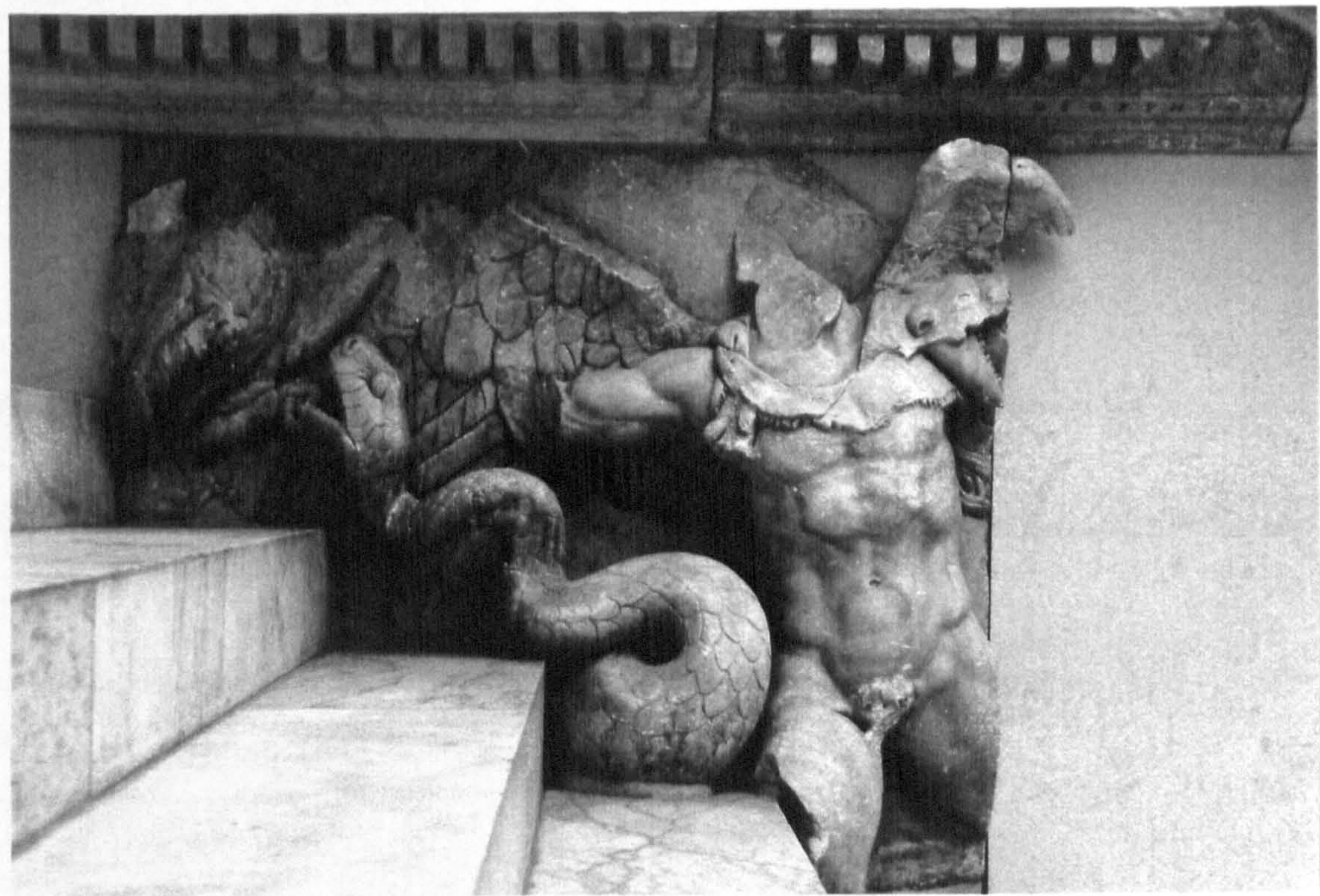
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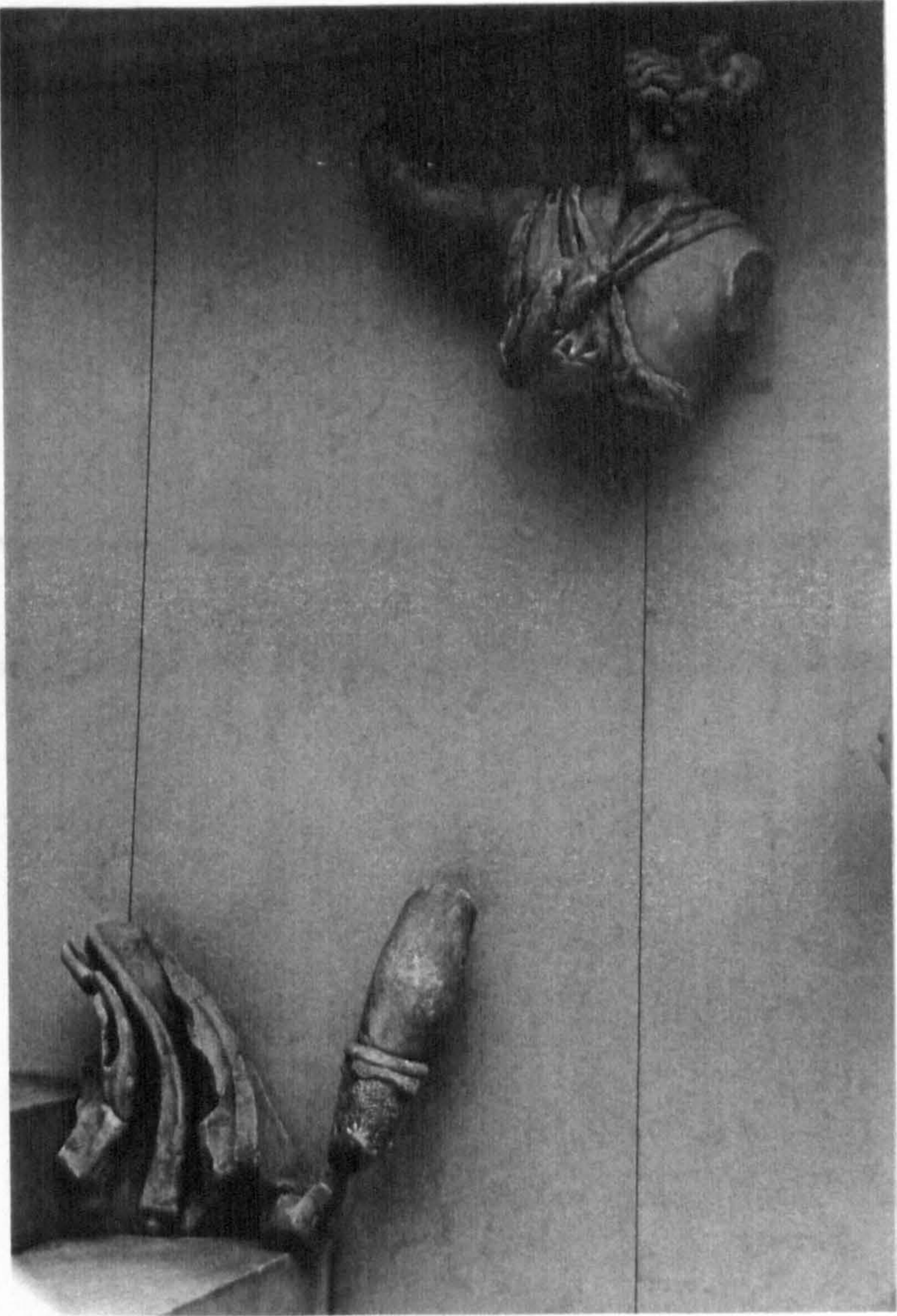
South/West staircase

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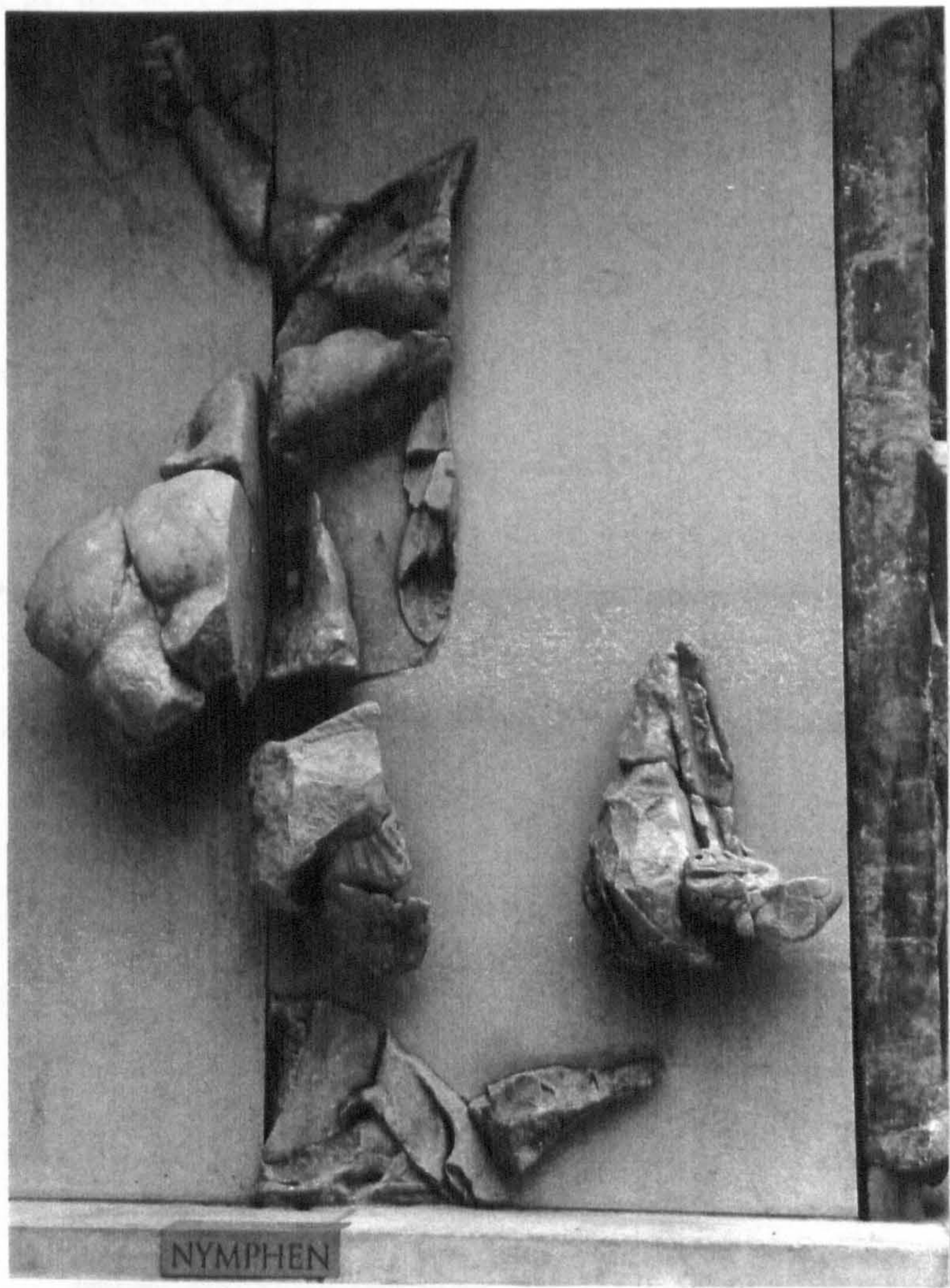
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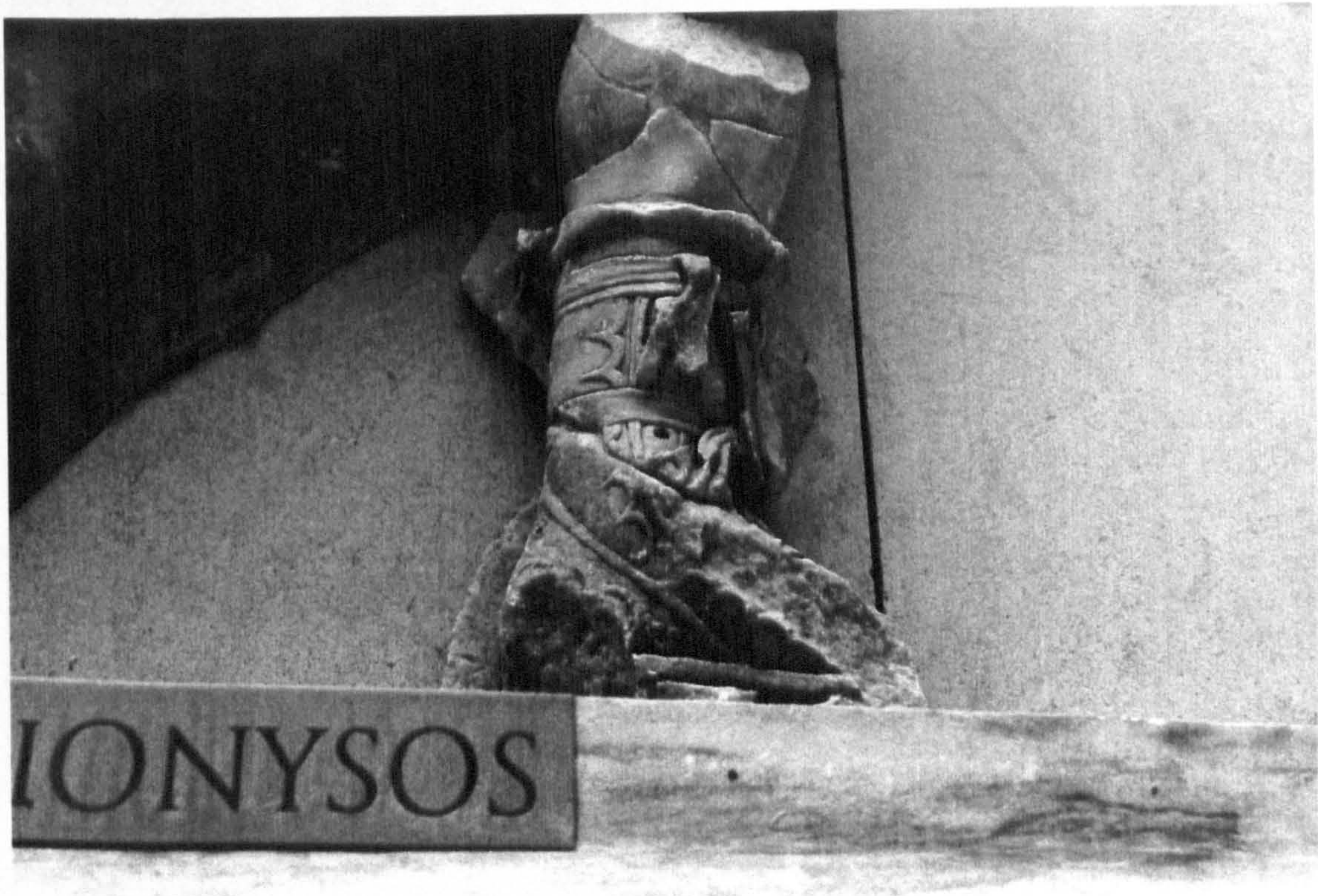
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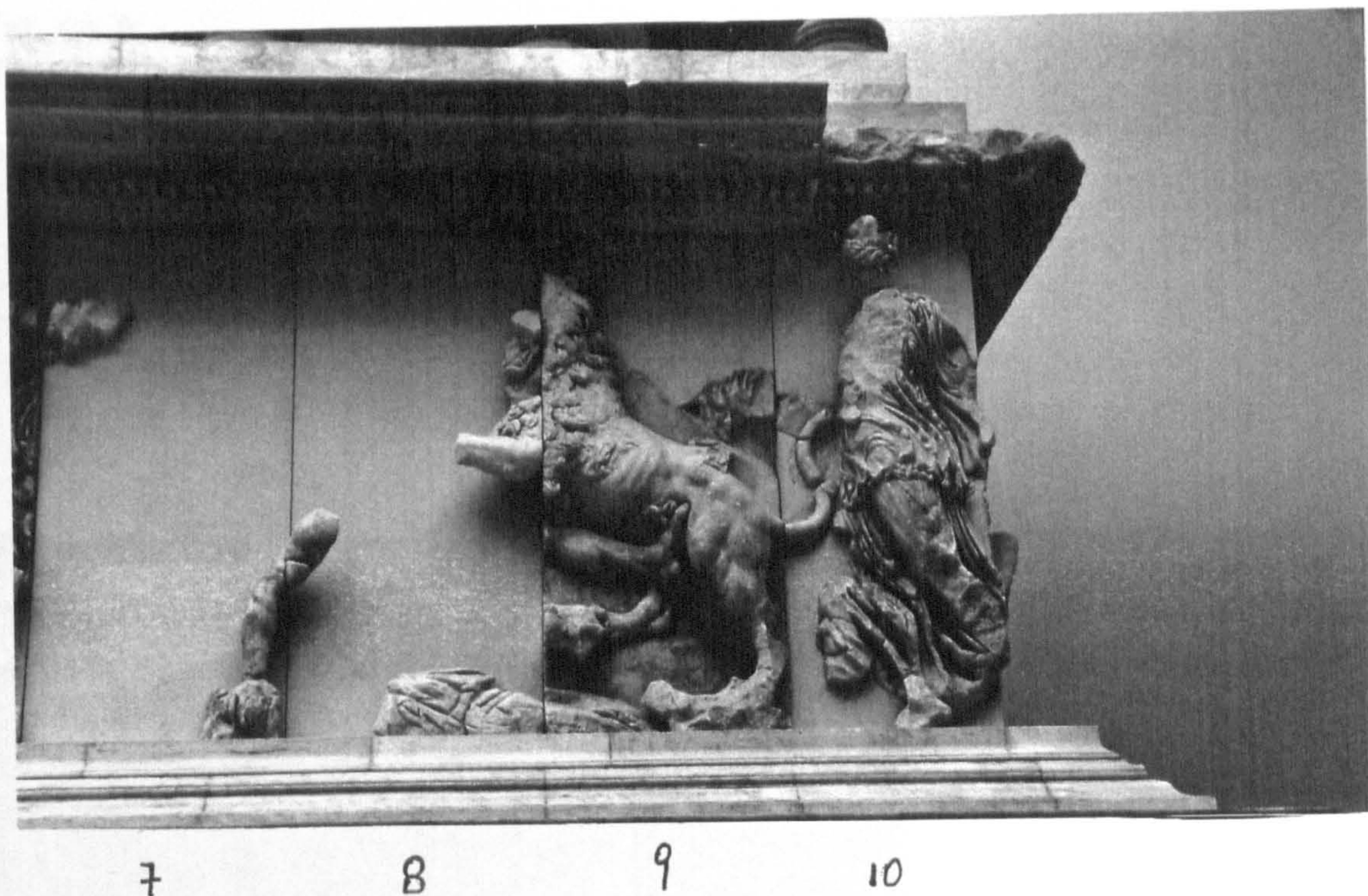


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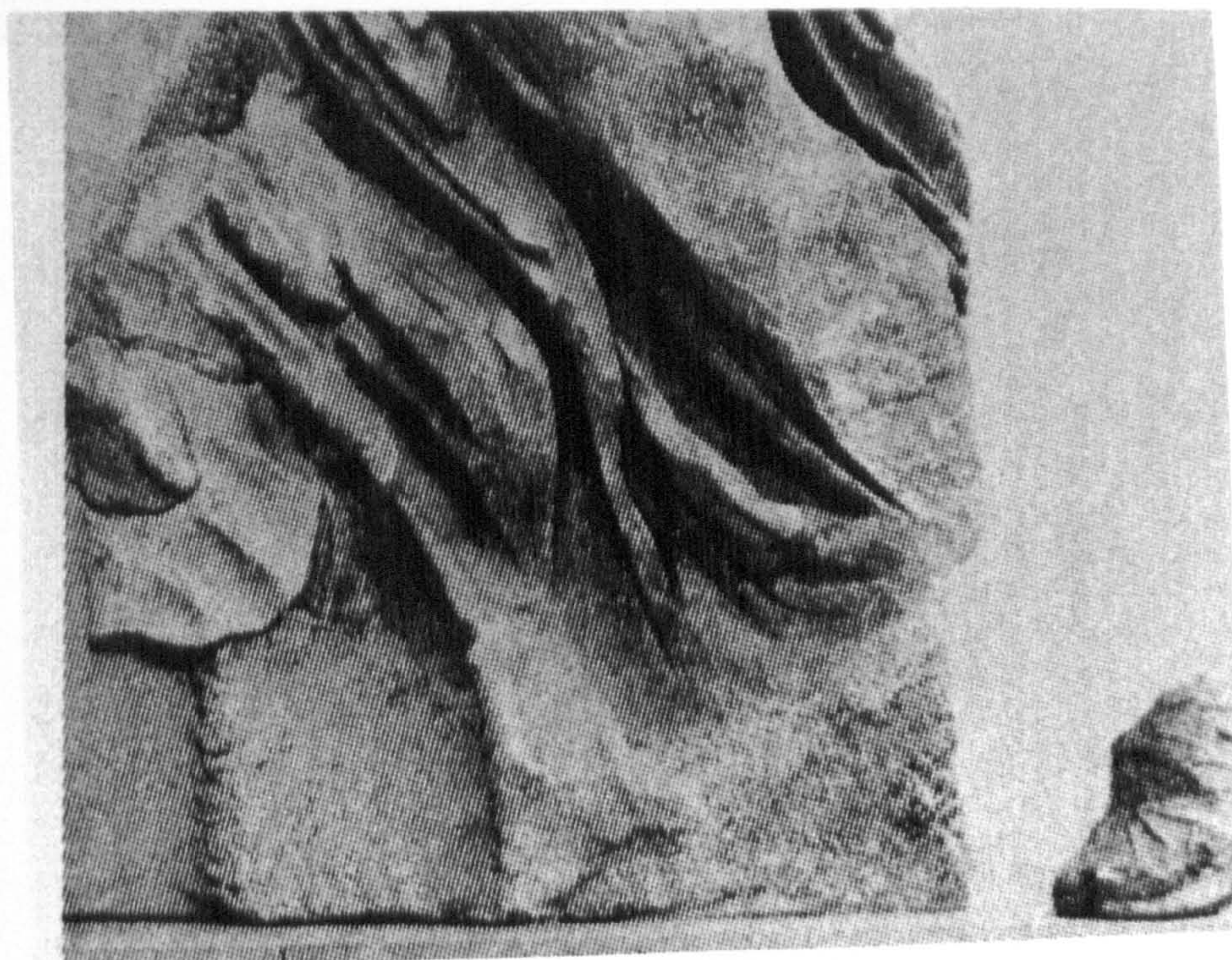
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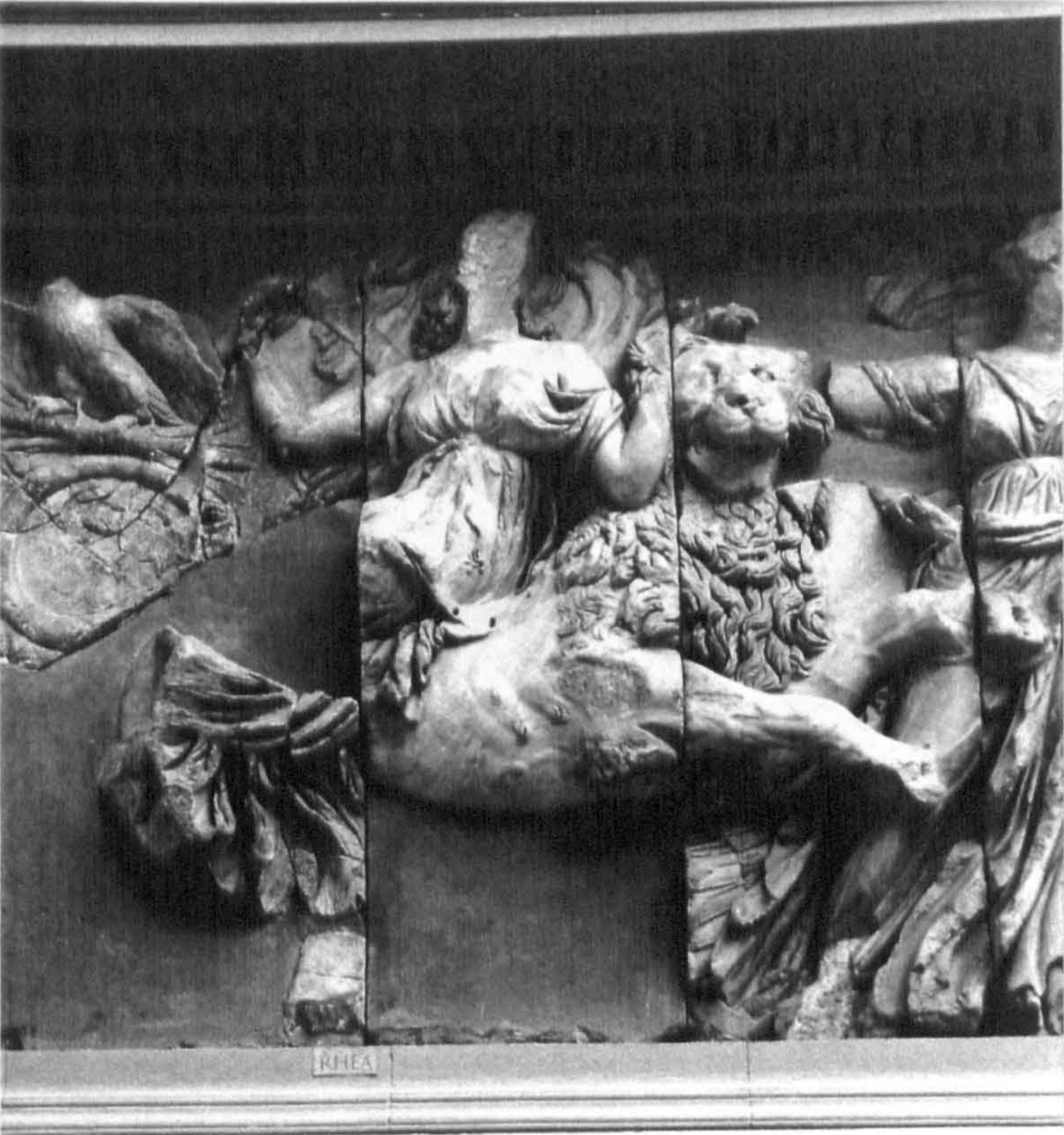


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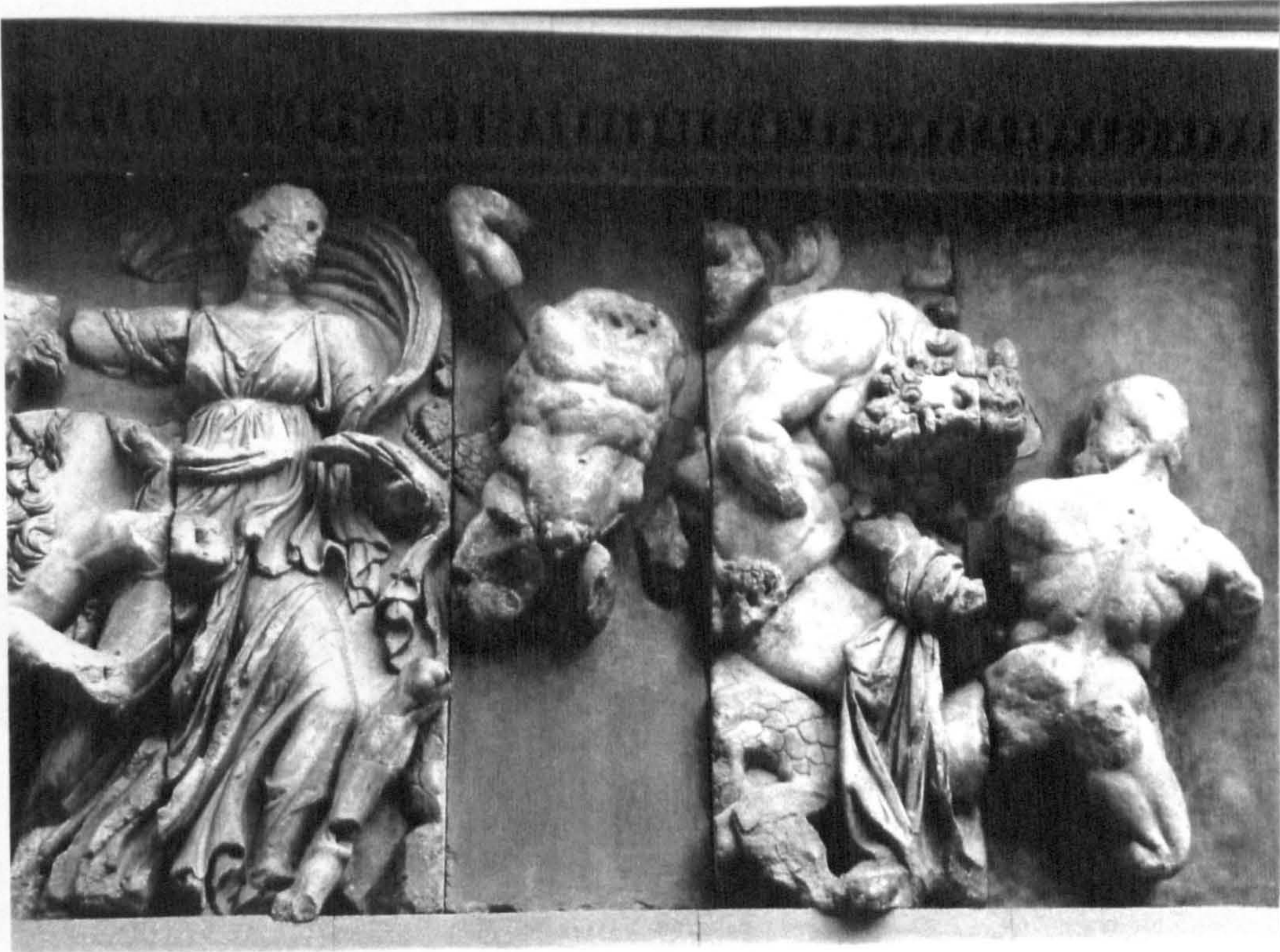
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(Panels 14-17)

Cat. no. 7.1



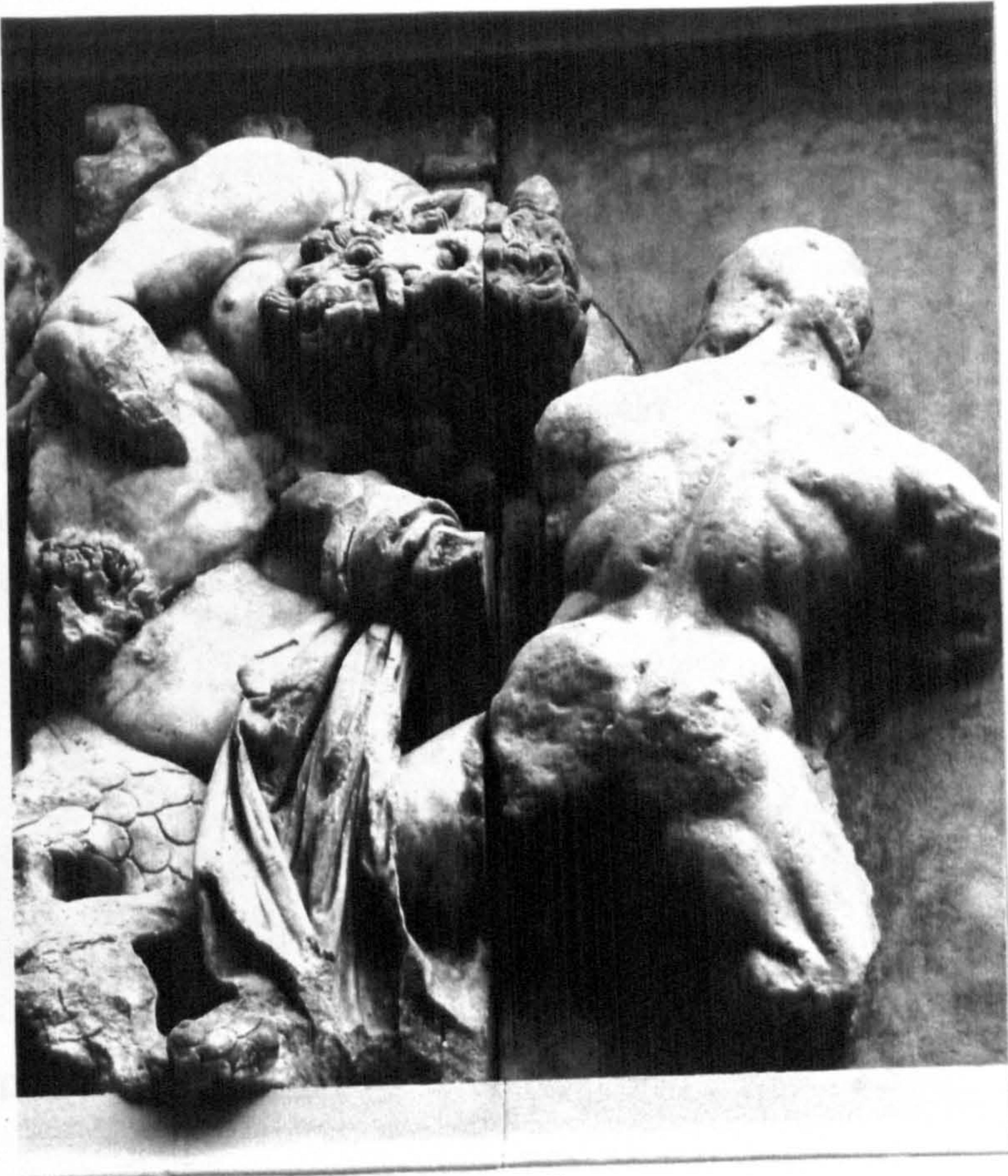
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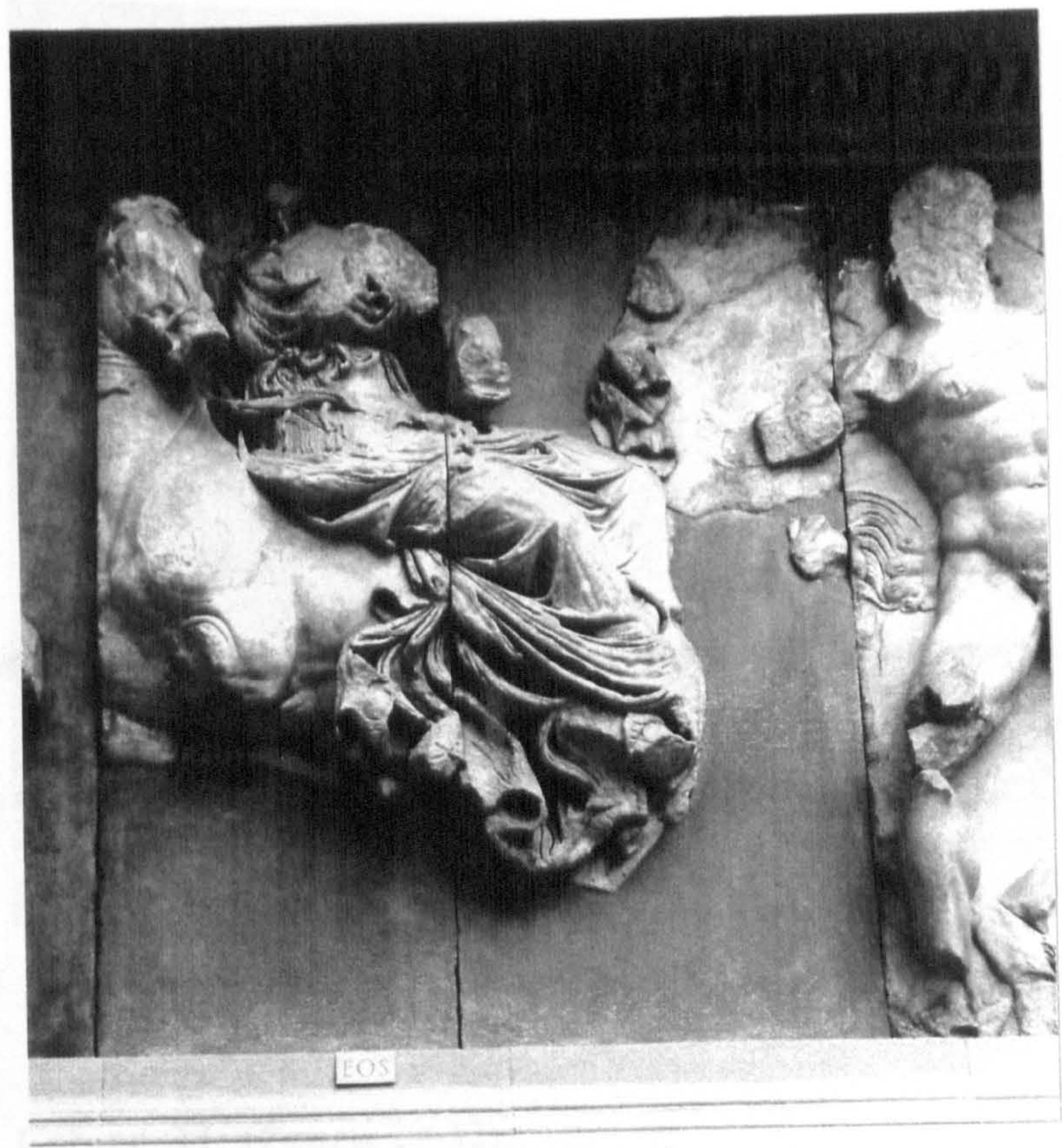
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Cat. no. 7.2



Cat. no. 8: (Panels 18-19)



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Cat. no. 9: (Panels 20-23)



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Cat. no. 10: (Panels 24-28)



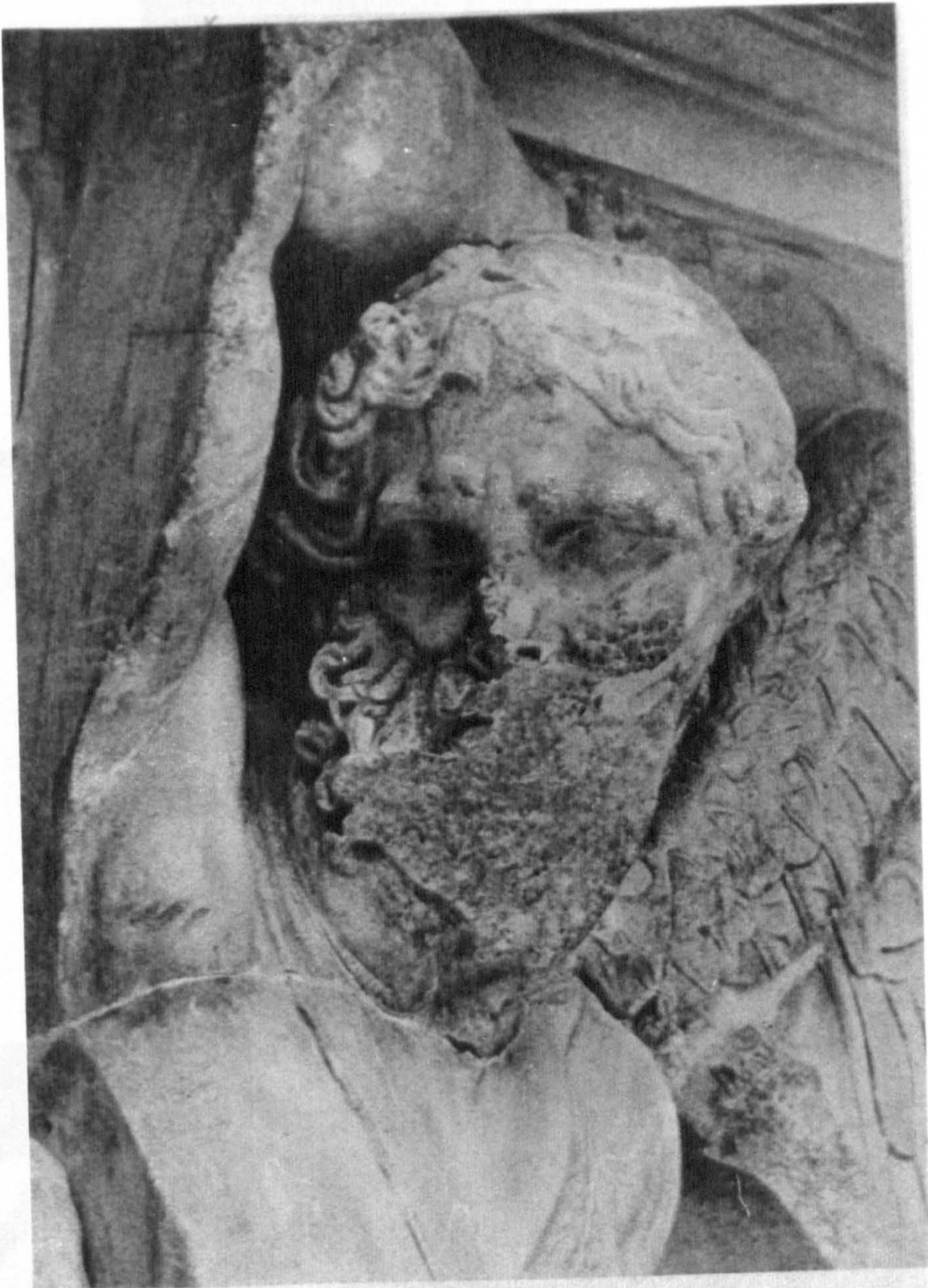
Cat. no. 11: (Panels 29-32)

Cat. no. 11.1





Cat. no. 11.3: Detail of winged god's head (Kähler pl. 54).



Cat. no. 12: (Panels 33-34)

Cat. no. 12.1

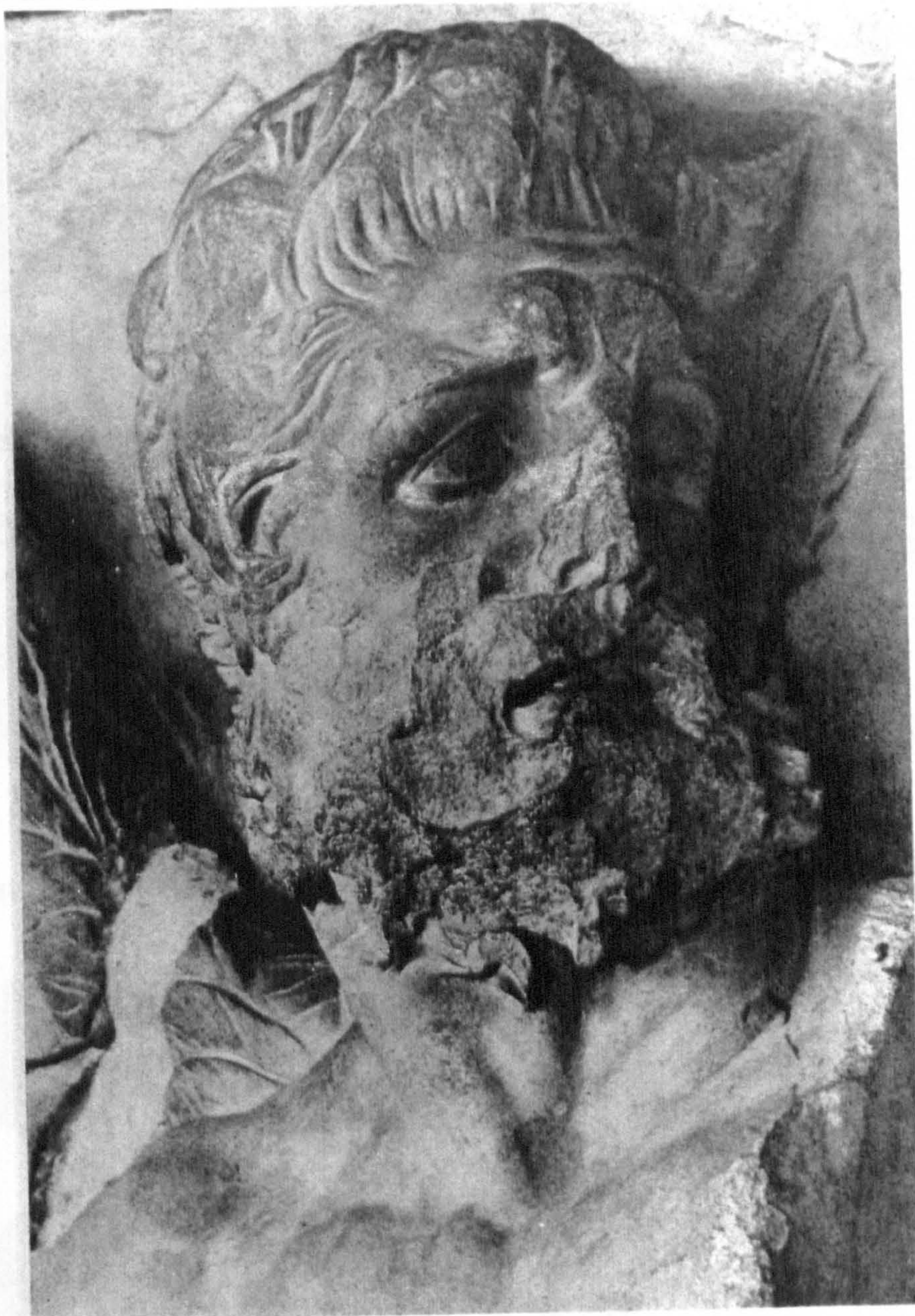


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Cat. no. 12.2





Cat. no. 13: (Panels 35-38)

Cat. no. 13.1



Cat. no. 13.2



Cat. no. 14: (Panels 39-40)



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Cat. no. 15.1

Cat. no. 15: (Panels 41-43)

Cat. no. 15.1



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Cat. no. 15.2 (Detail of group Cat no. 15.1)



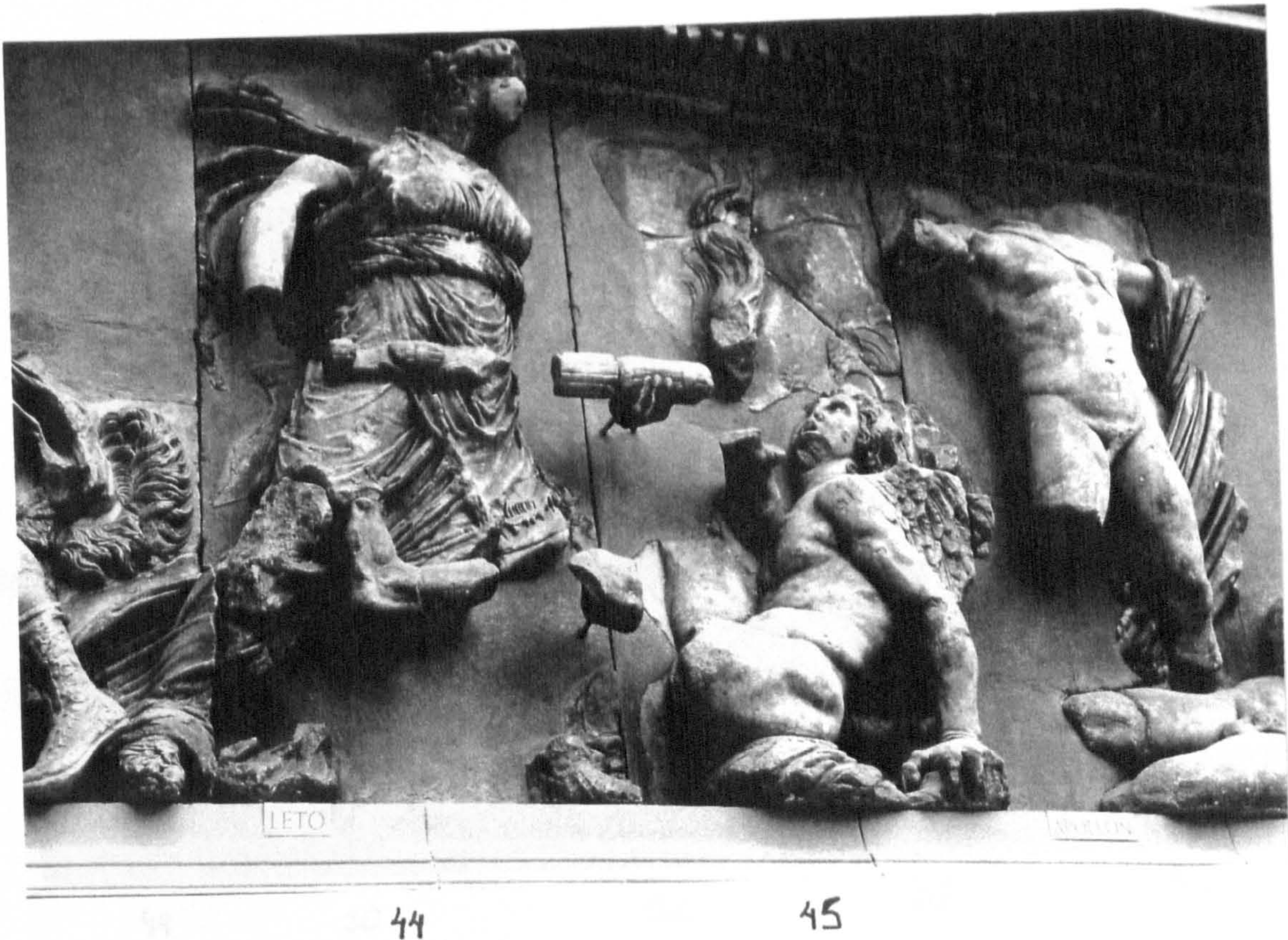
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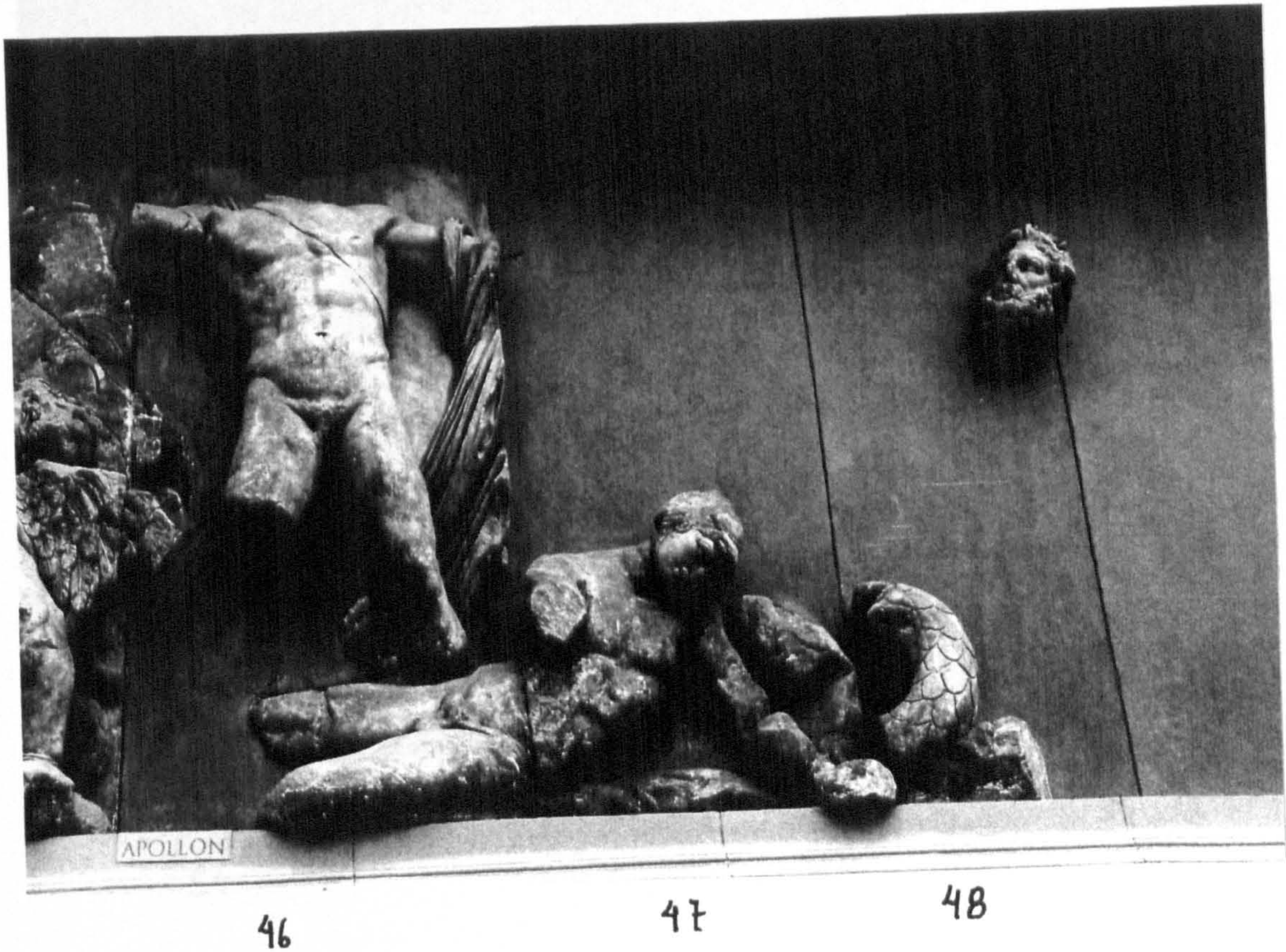
Ostfries. Kopf des Artemisgegners

Cat. no. 16: (Panels 44-45)

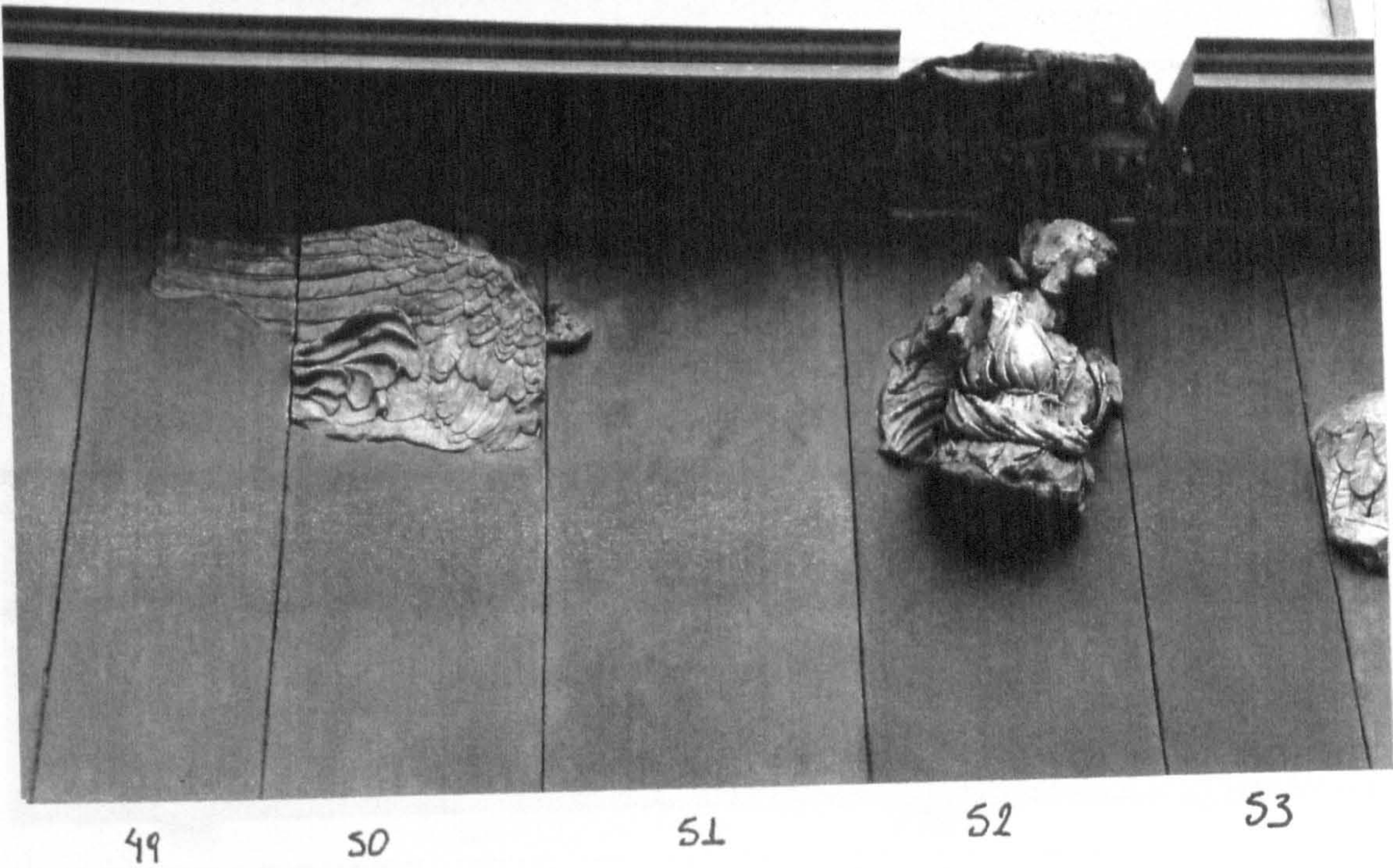


Cat. no. 17: (Panels 46-48)

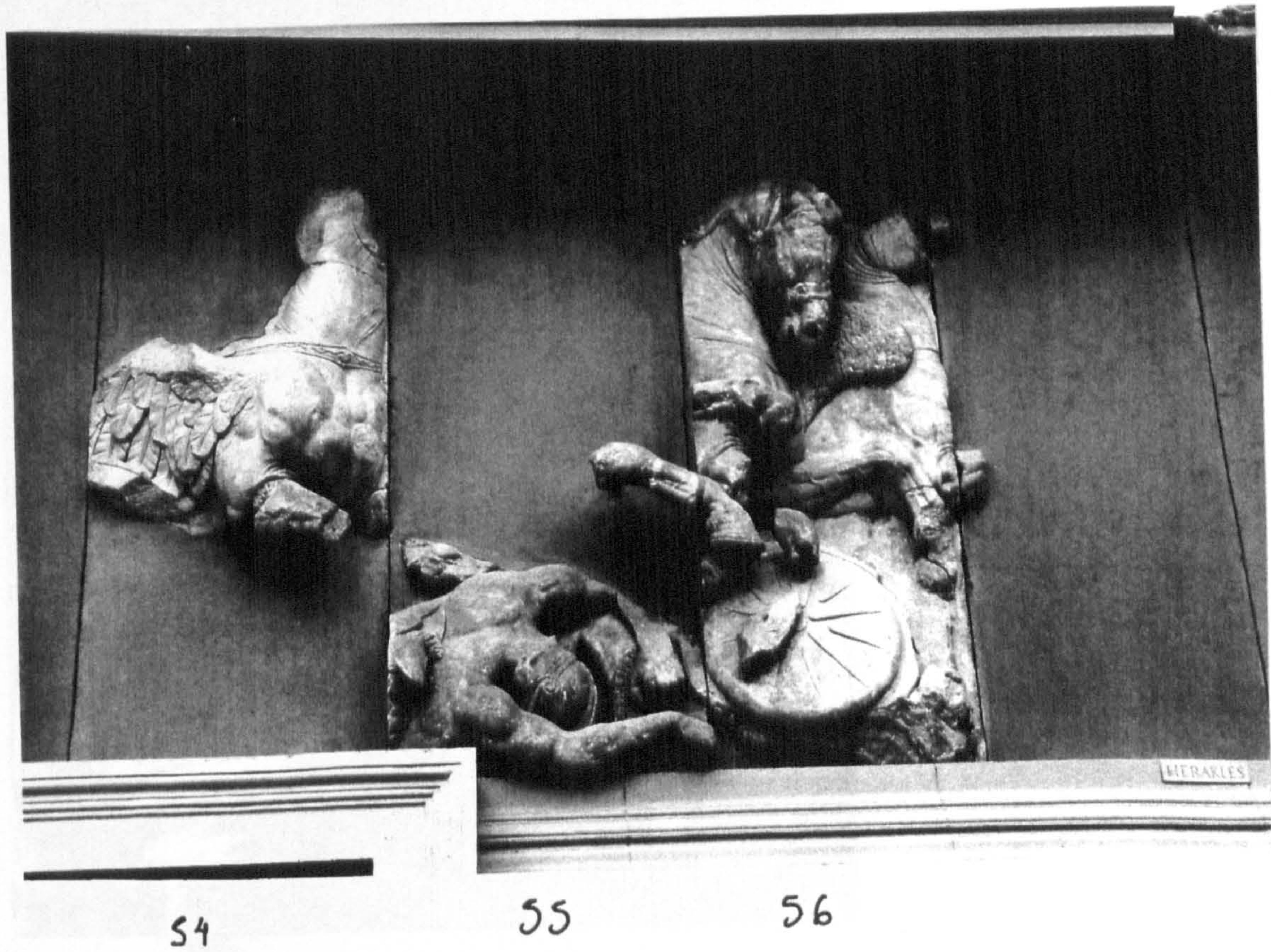
Cat. no. 17: (Panels 46-48)

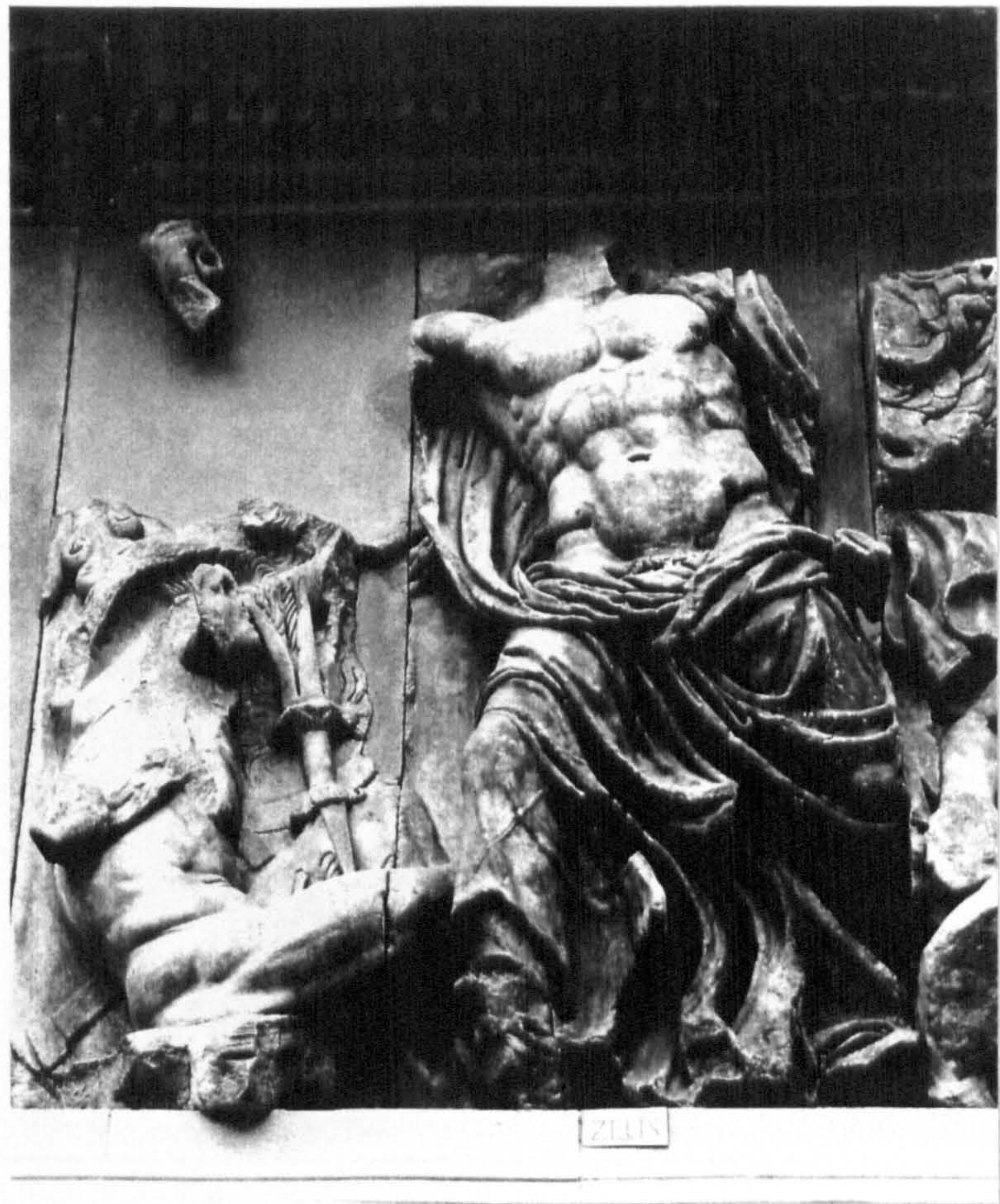
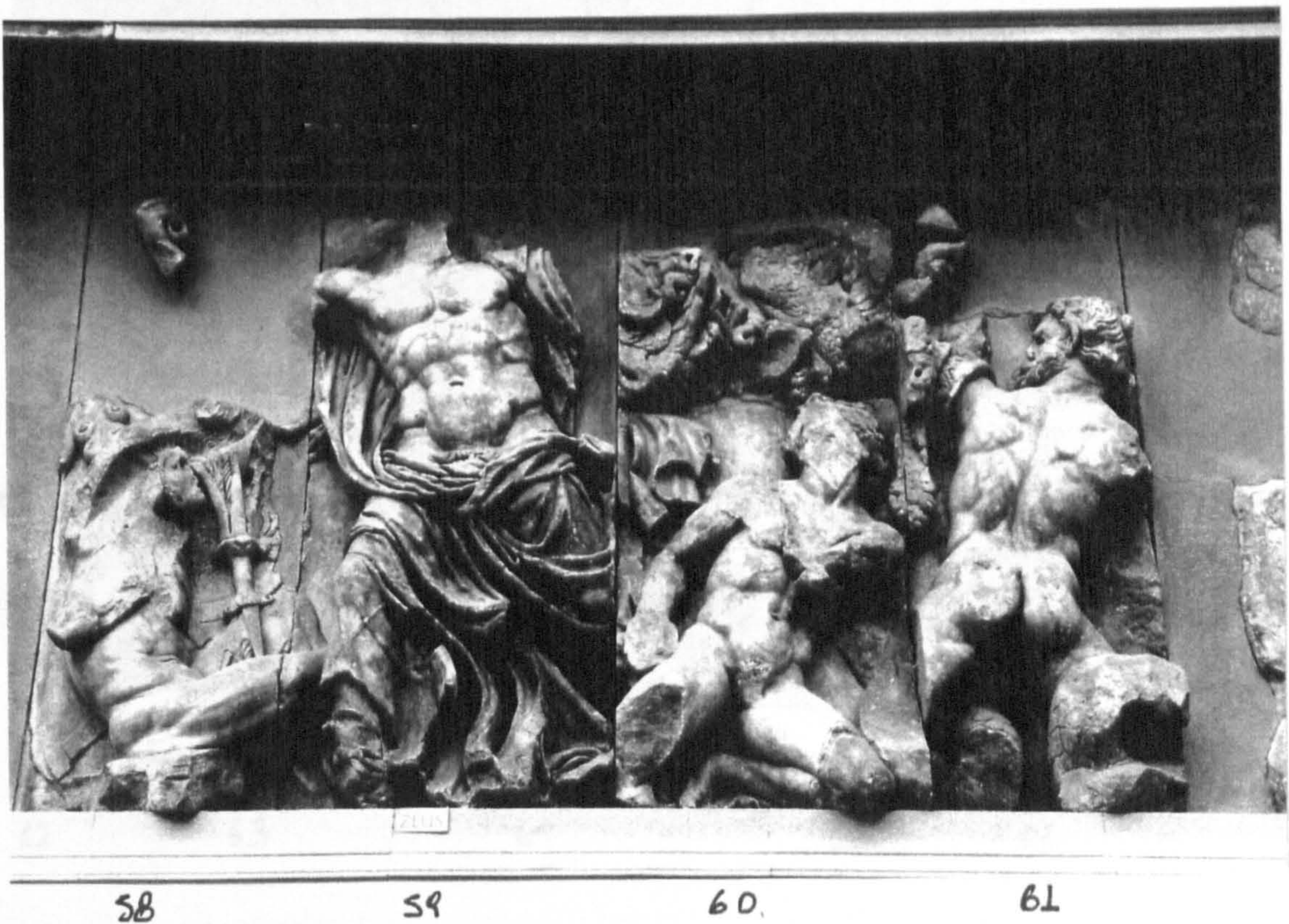


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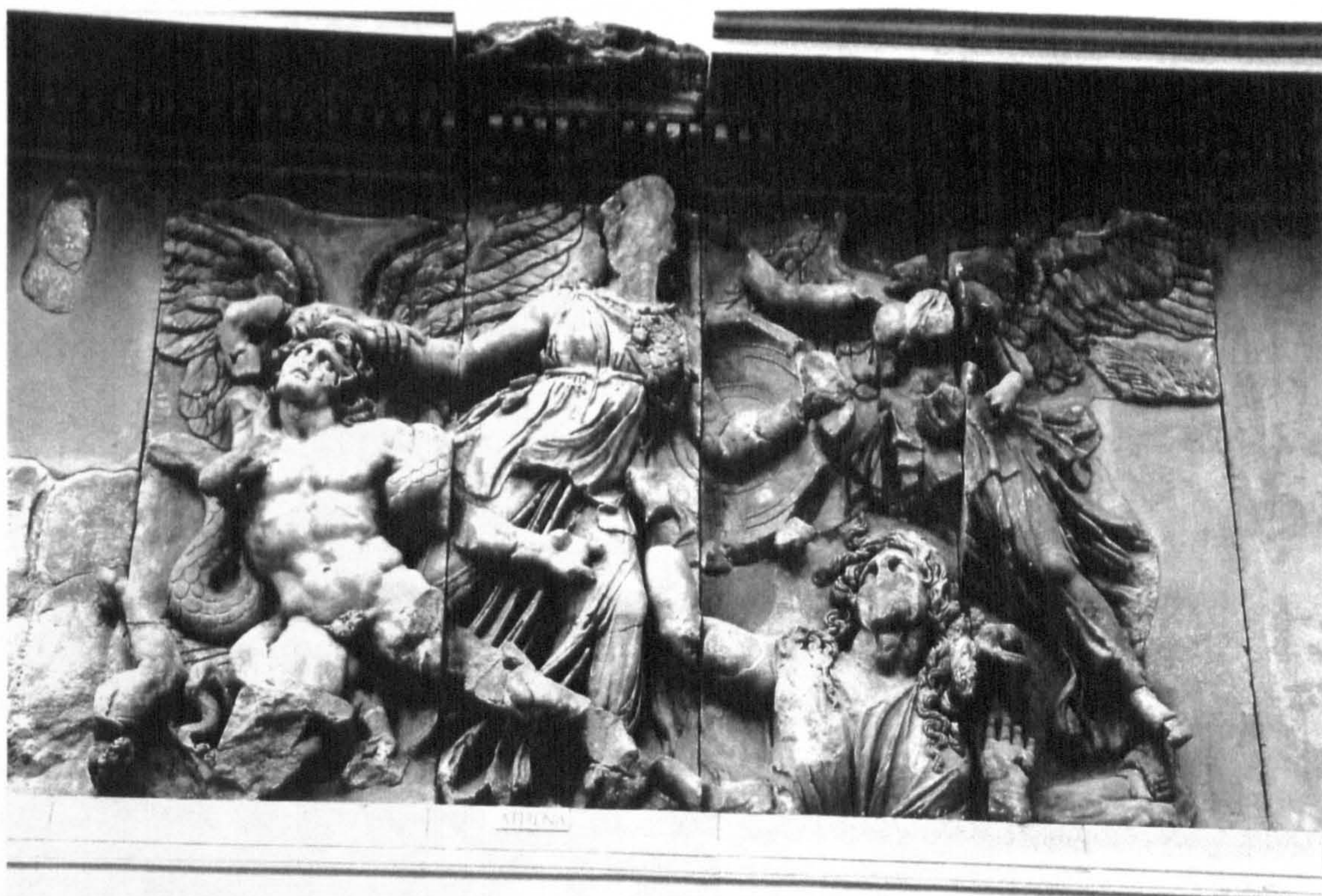


Cat. no. 19: (Panels 54-56)





Cat. no. 21: (Panels 62-66)



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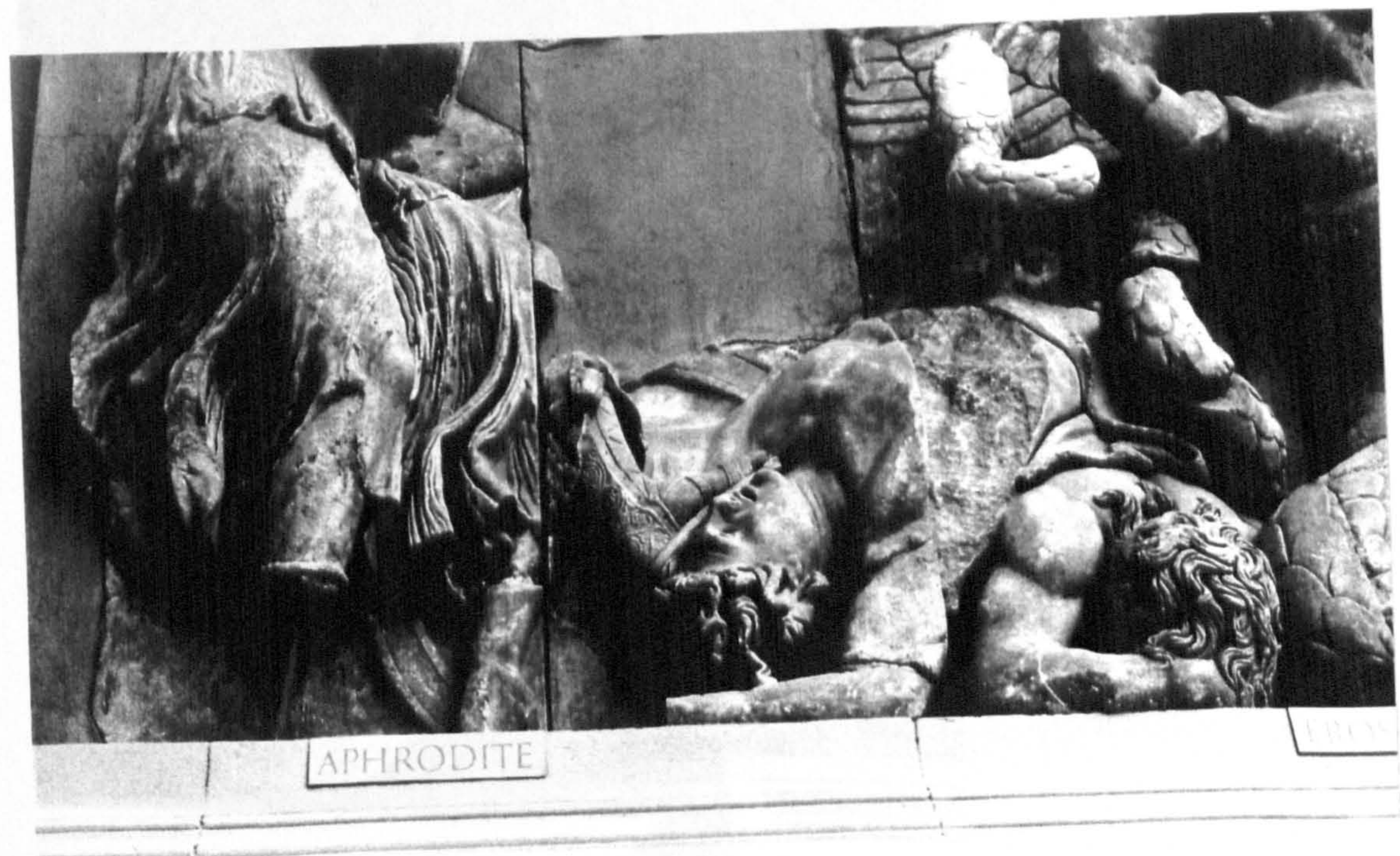
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(Panels 67-69)

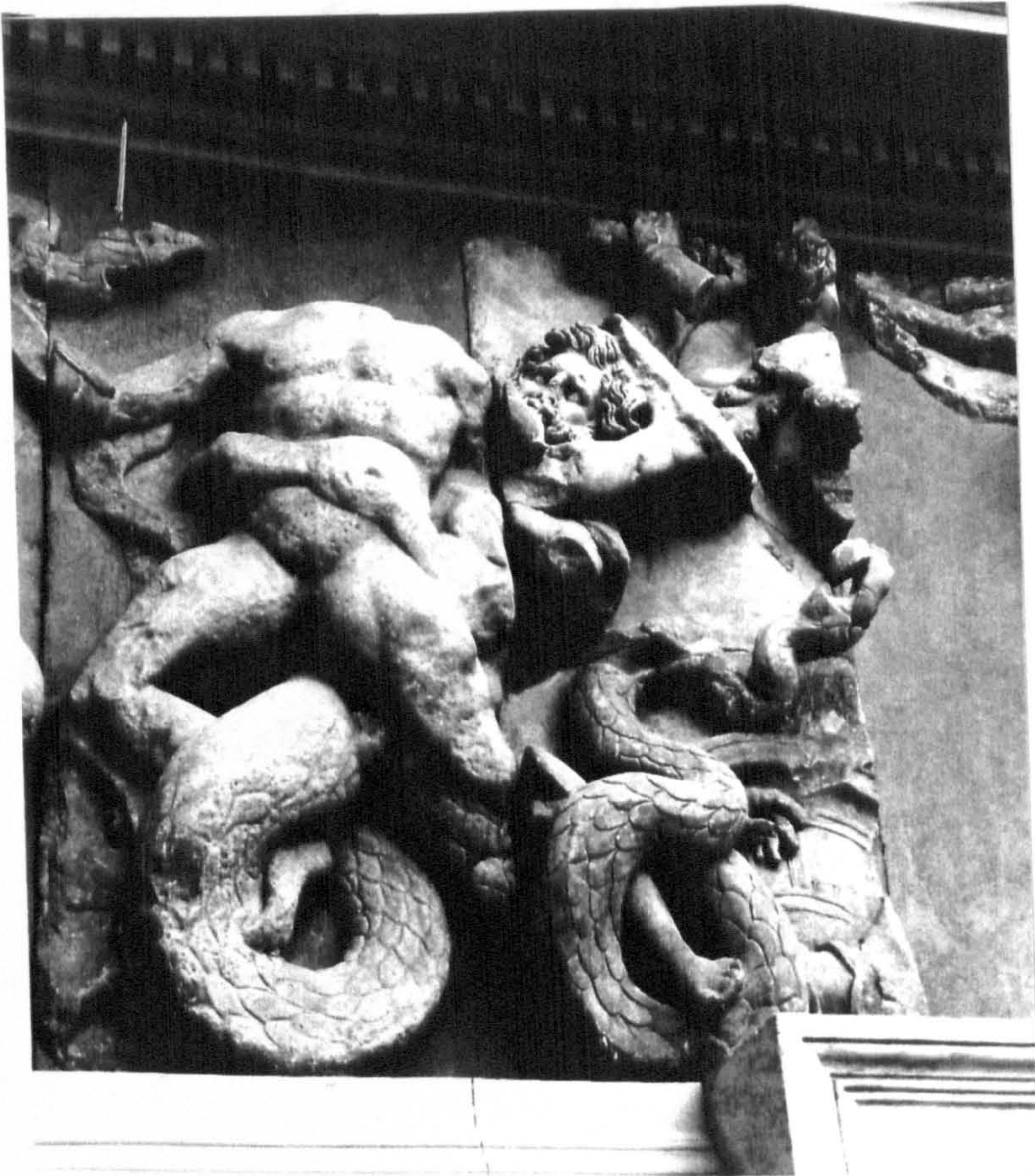
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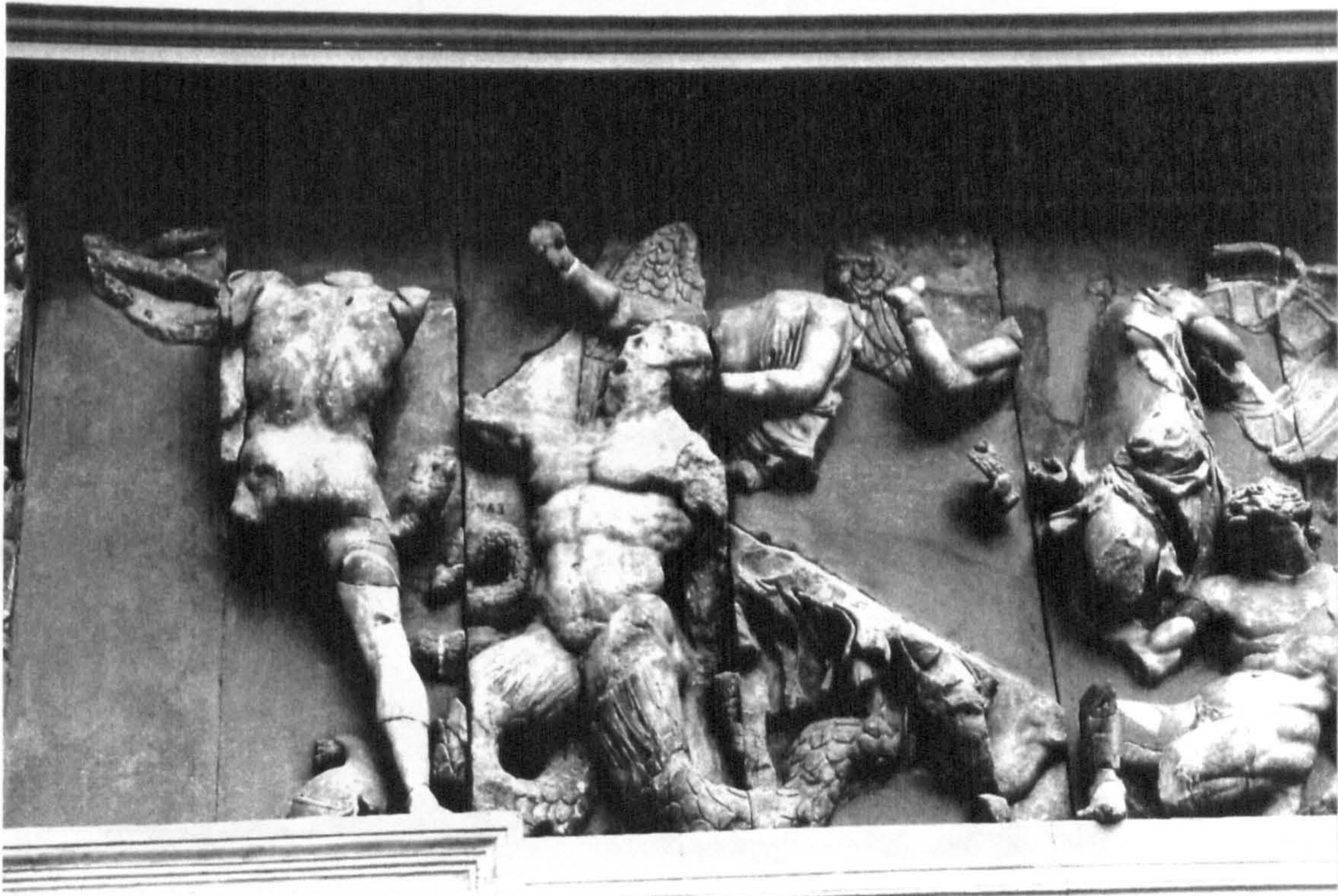


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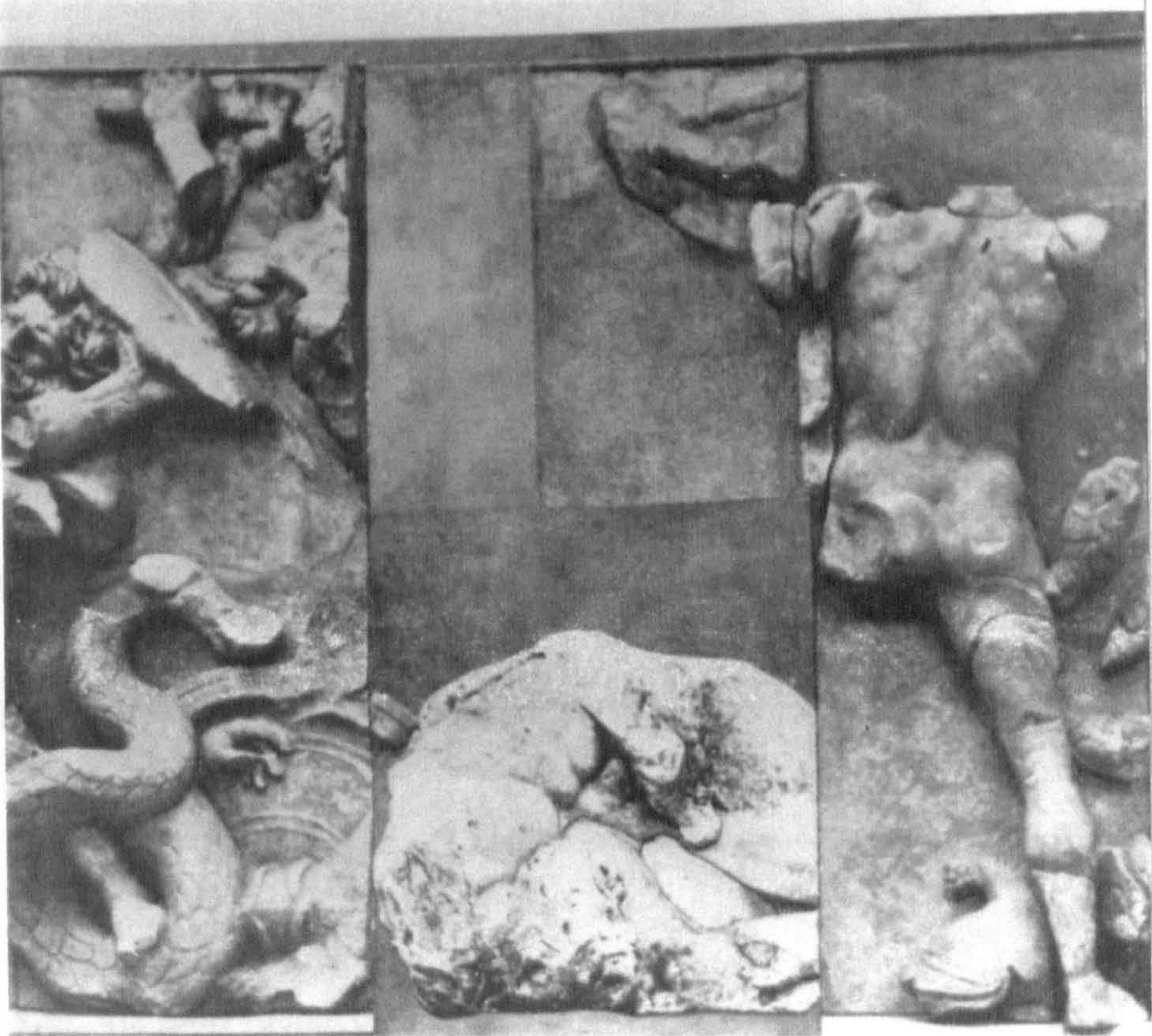
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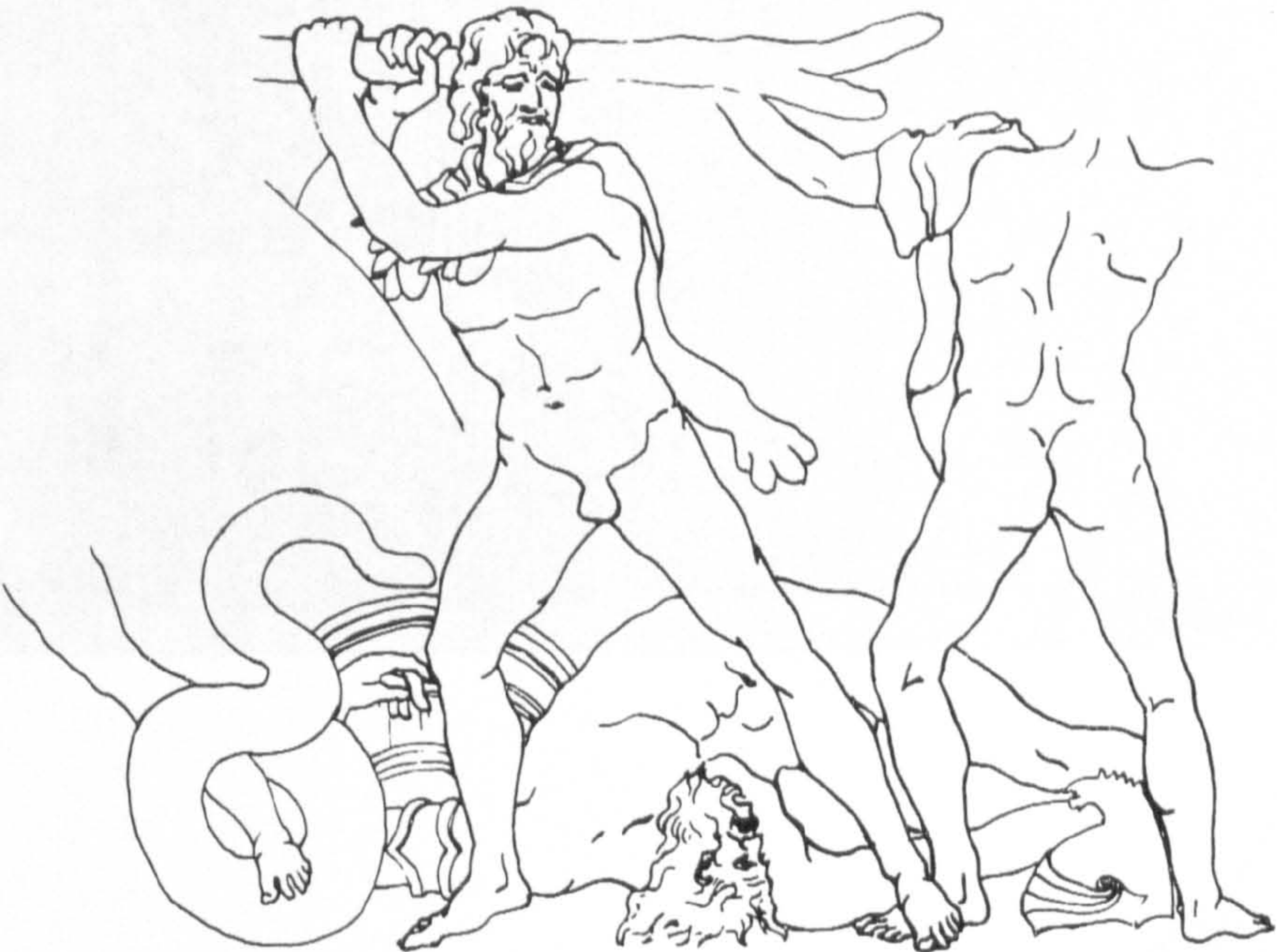
Cat. no. 25.2: (Photomontage after Haynes (1972) 740 Abb.9)

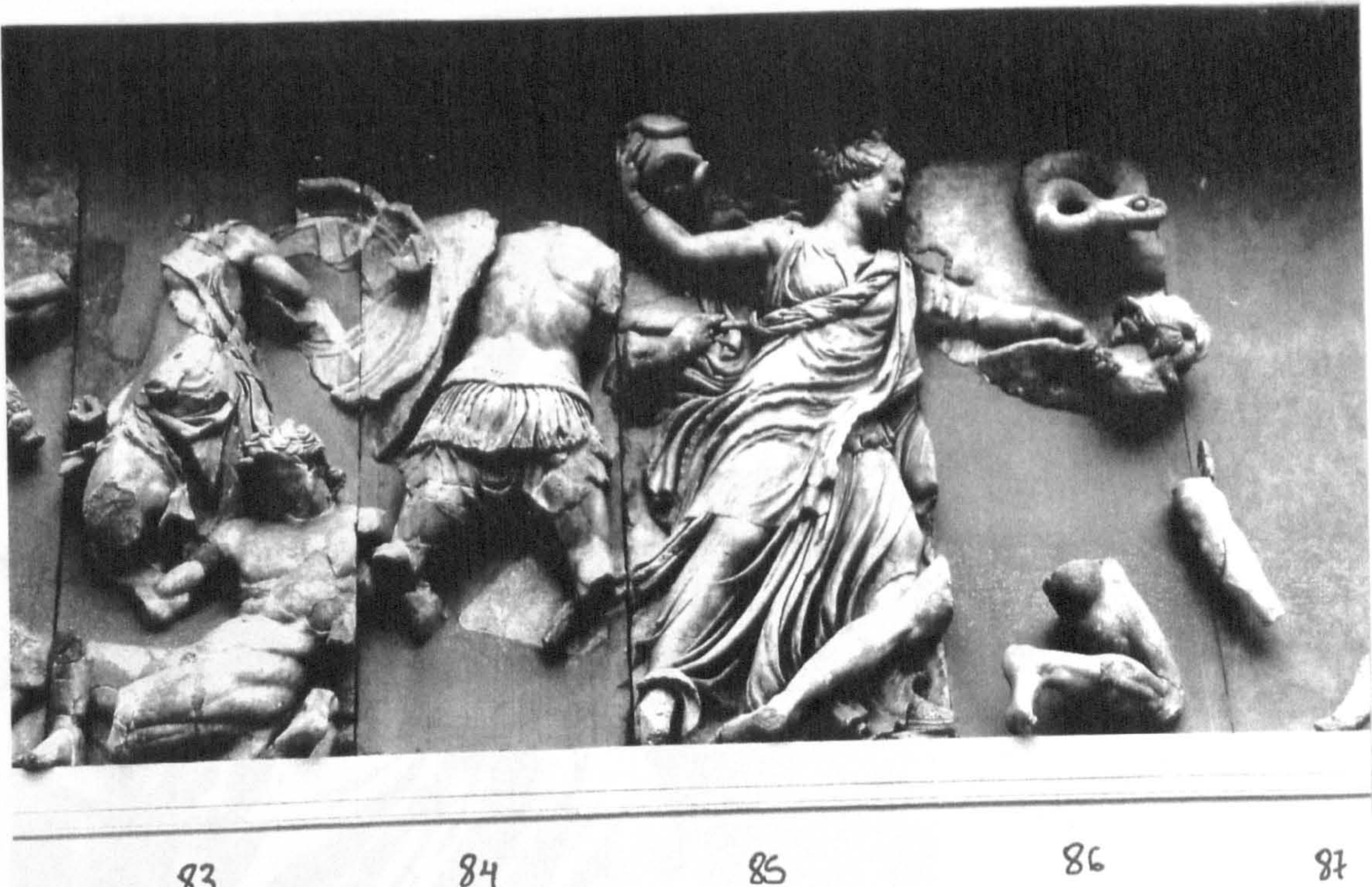


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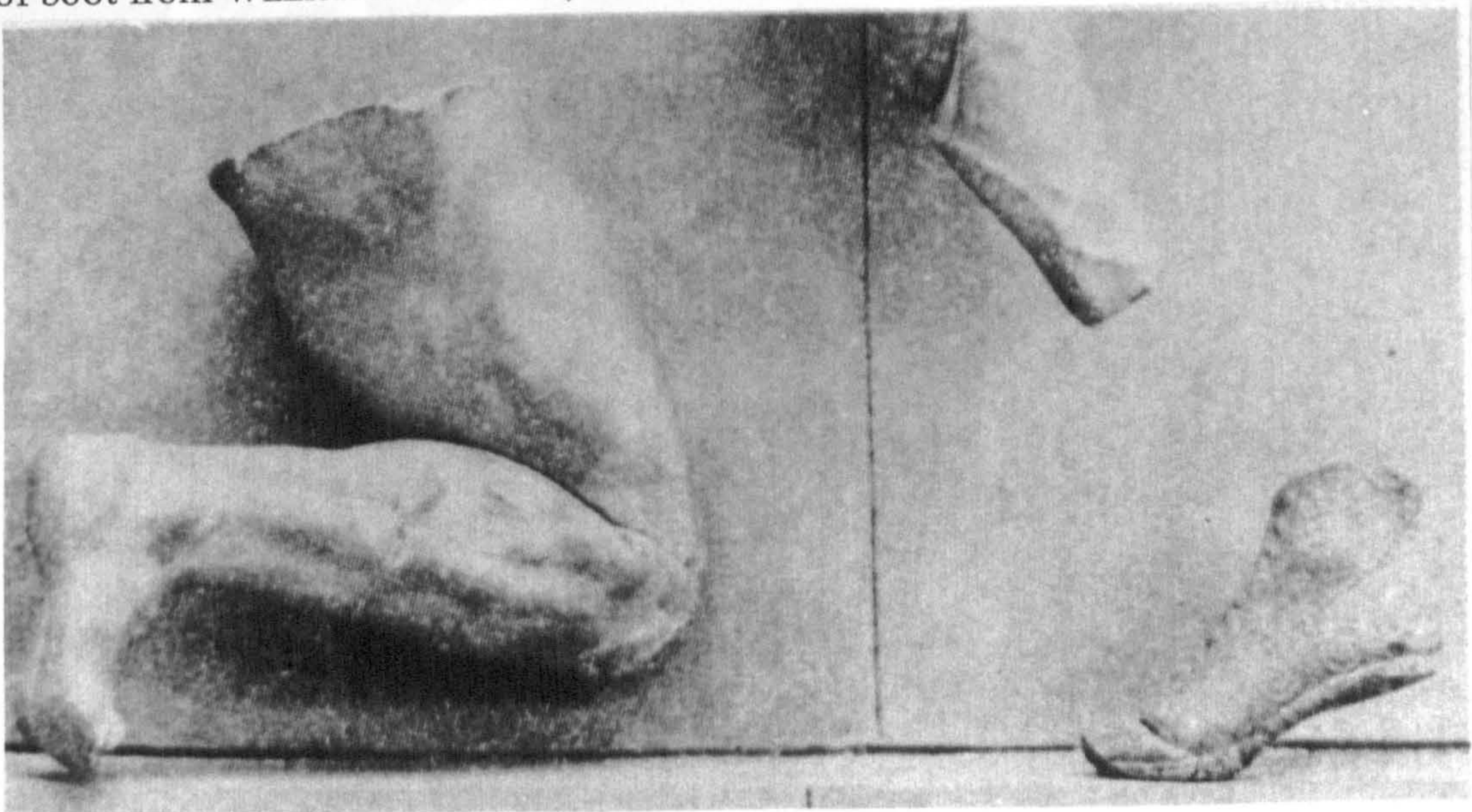
79

Cat. no. 25.3: (Haynes 741, Abb. 10)





Cat. no. 26a: (detail of the boot in panel 87 from Cat. no. 27; Morrow fig. 116a; drawing of boot from Winnefeld 75 Abb.9)





Cat. no. 27: (Panels 87-90)



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Cat. no. 28: (Panels 92-94)



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Cat. no. 39: (Panels 99-104; Series 1202-2)



98

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Cat. no. 30: (Panels 99-104; Simon Tafel 3).

Cat. no. 31.1



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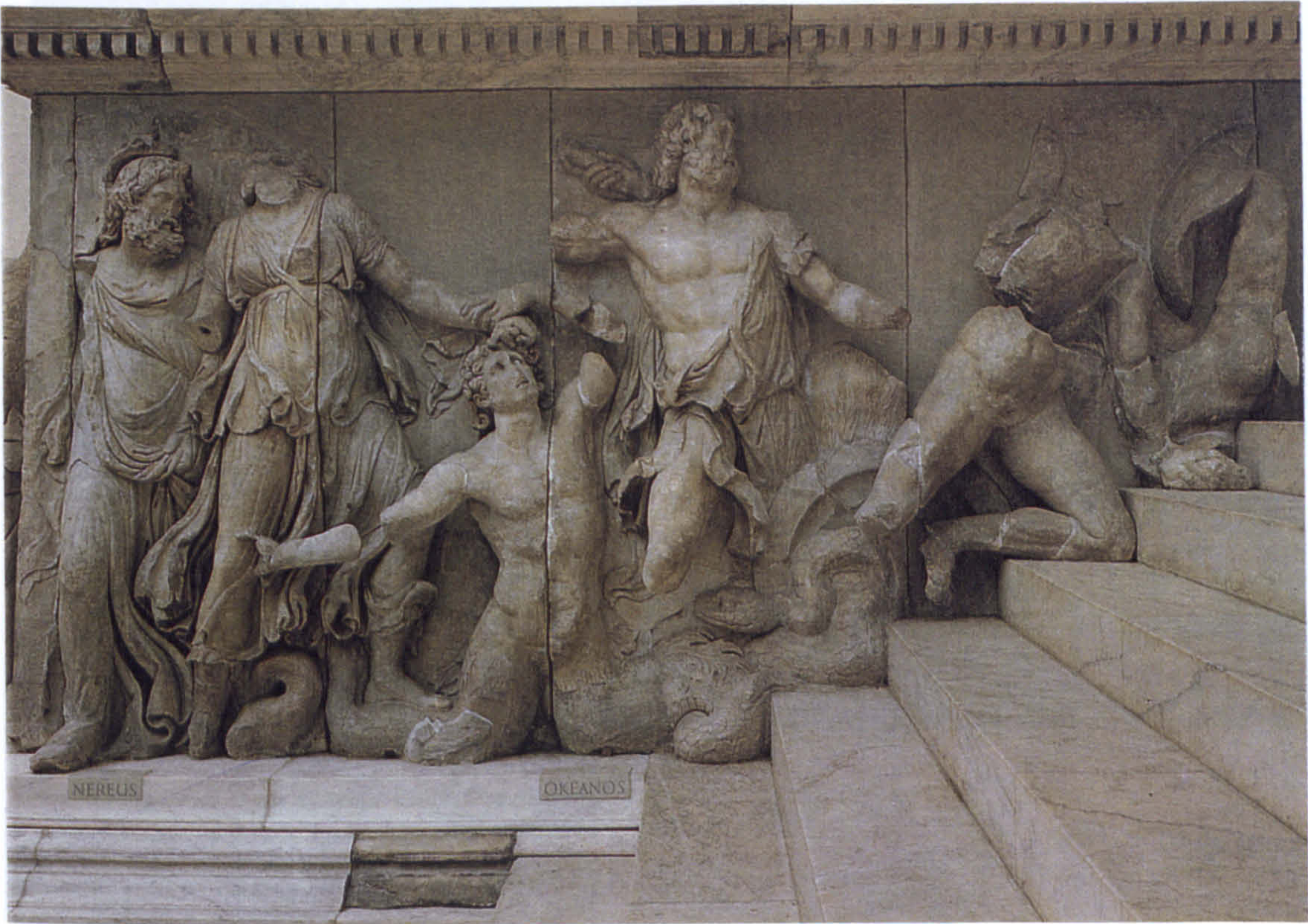
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Cat. no. 31: (Panels 105-108)

Cat. no. 31.1



105

106

107

108



Cat. no. 31.a: (detail of
Doris' footwear; Winnefeld 89 Abb. 23)

TELEPHOS FRIEZE

North Wall

Cat. no. 32: (Panel 2)



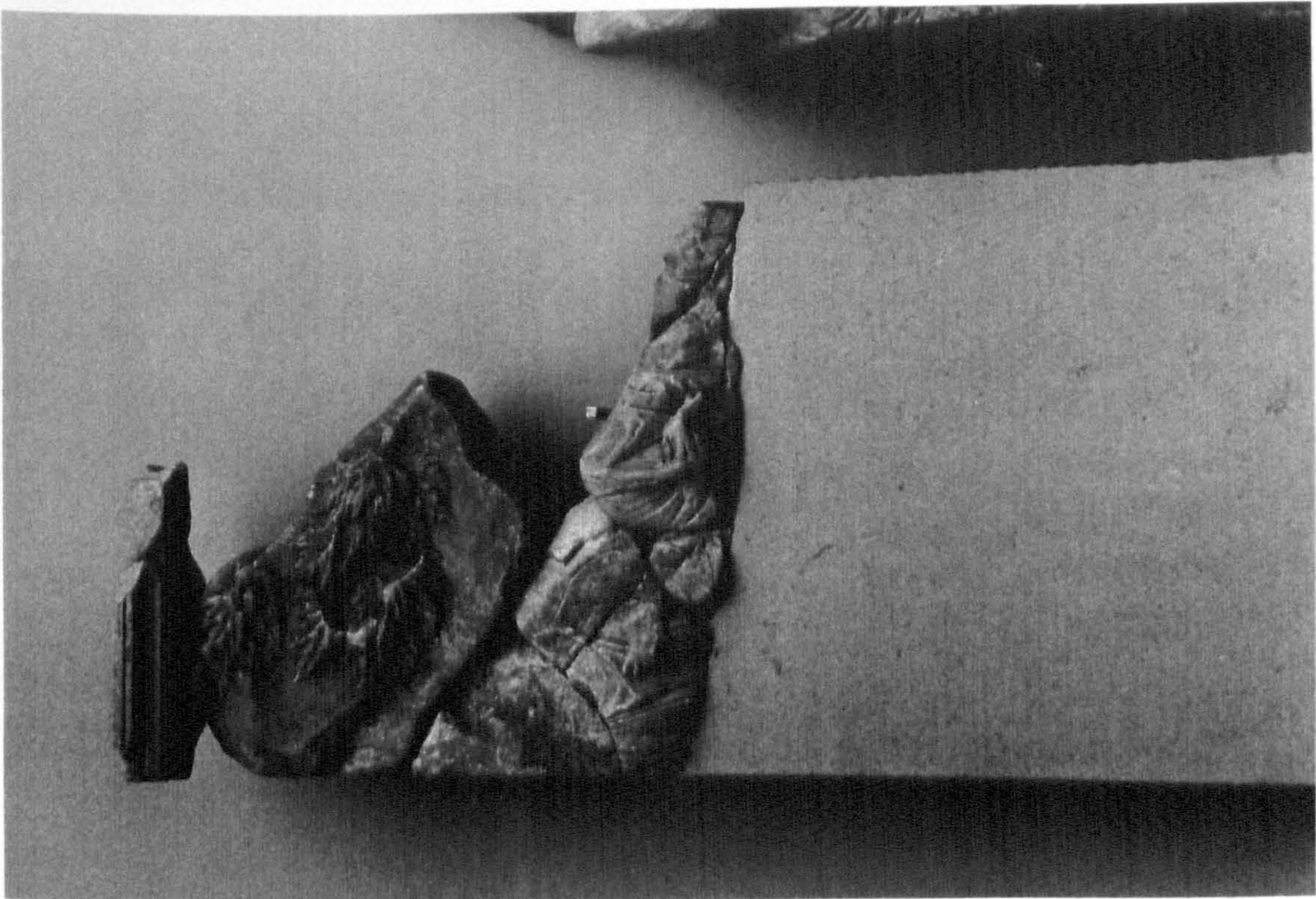
Cat. no. 33: (Panel 3)

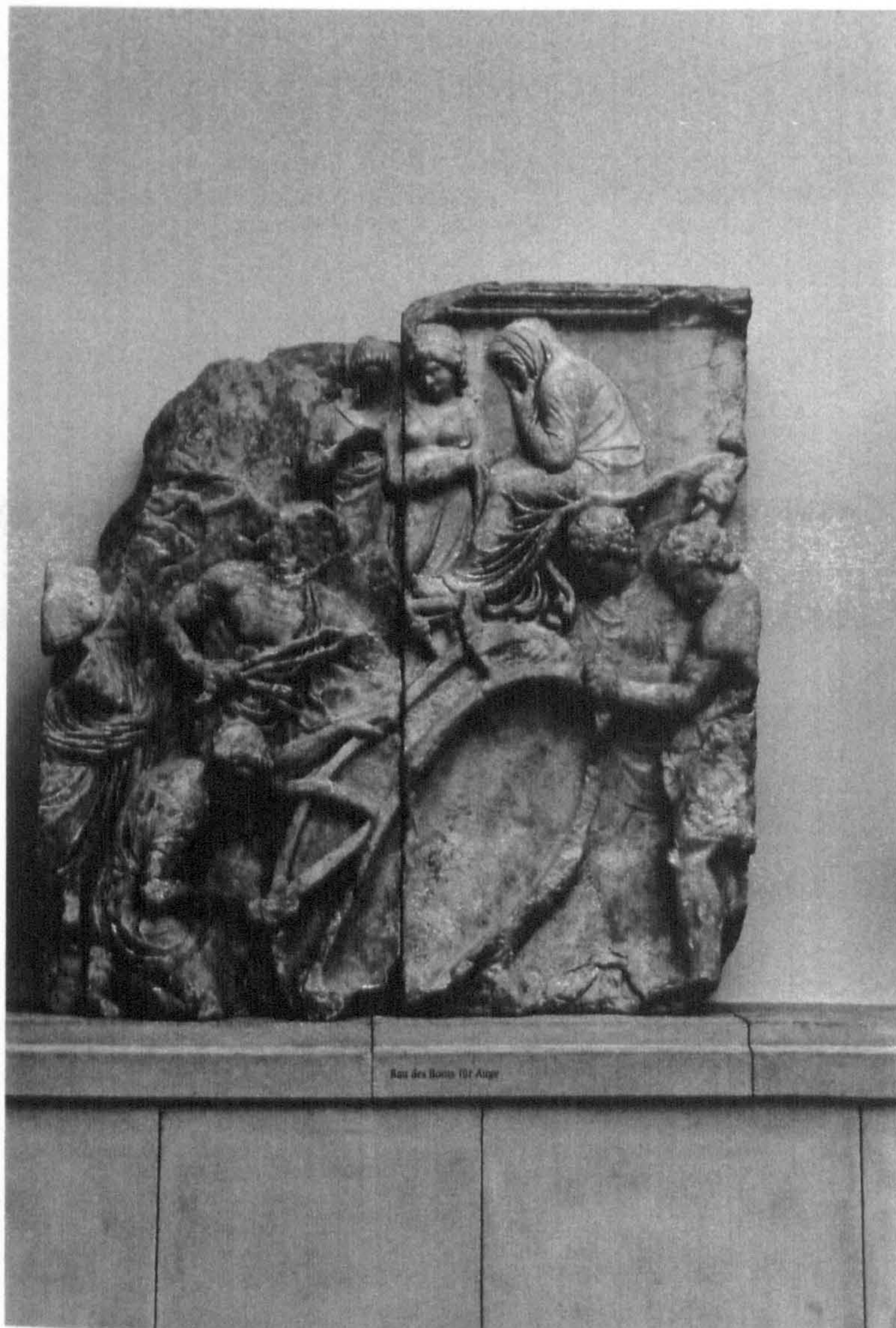
Cat. no. 33.1: (Schraudolph, "Catalogue", *Pergamon II*, Cat. no. 1)





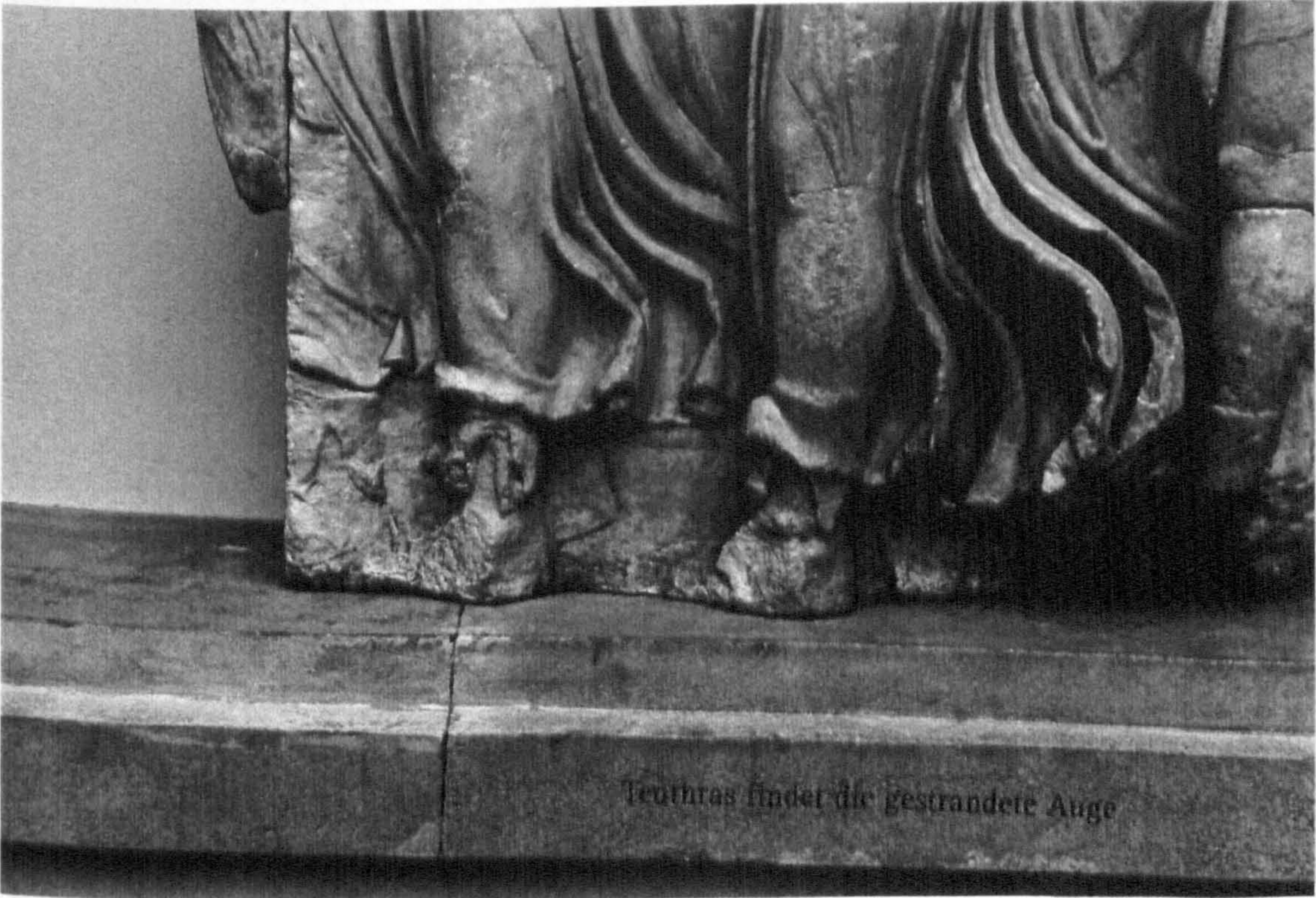
Cat. no. 34:
(Panel 4)







Teuthras findet die gestrandete Auge



Teuthras findet die gestrandete Auge

Cat. no. 36.3



Cat. no. 36.4



Cat. no. 37.2





Cat. 40: (Panel 8)

Cat. no. 40.1



Cat. no. 39: (Panel 7)



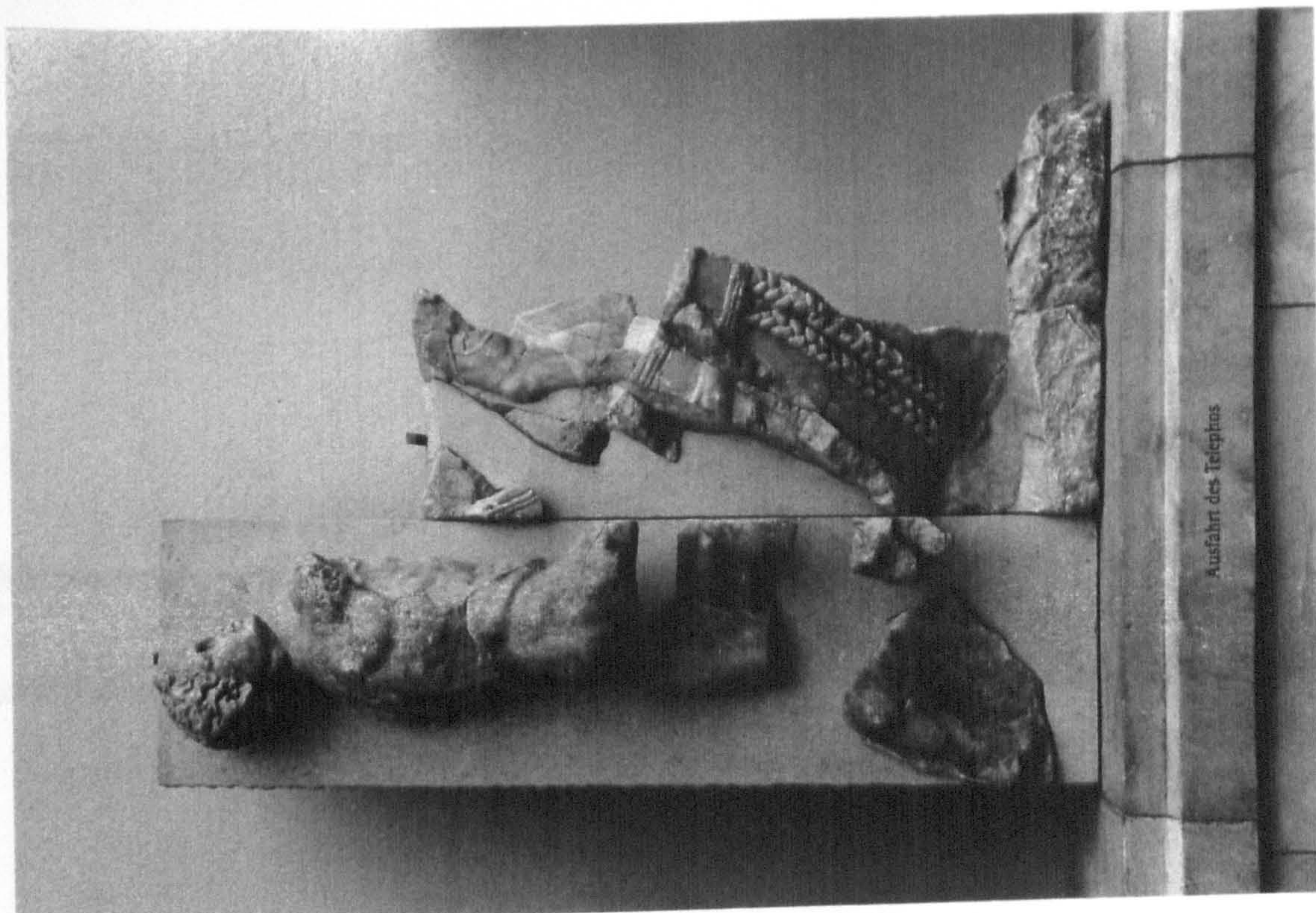


East Frieze

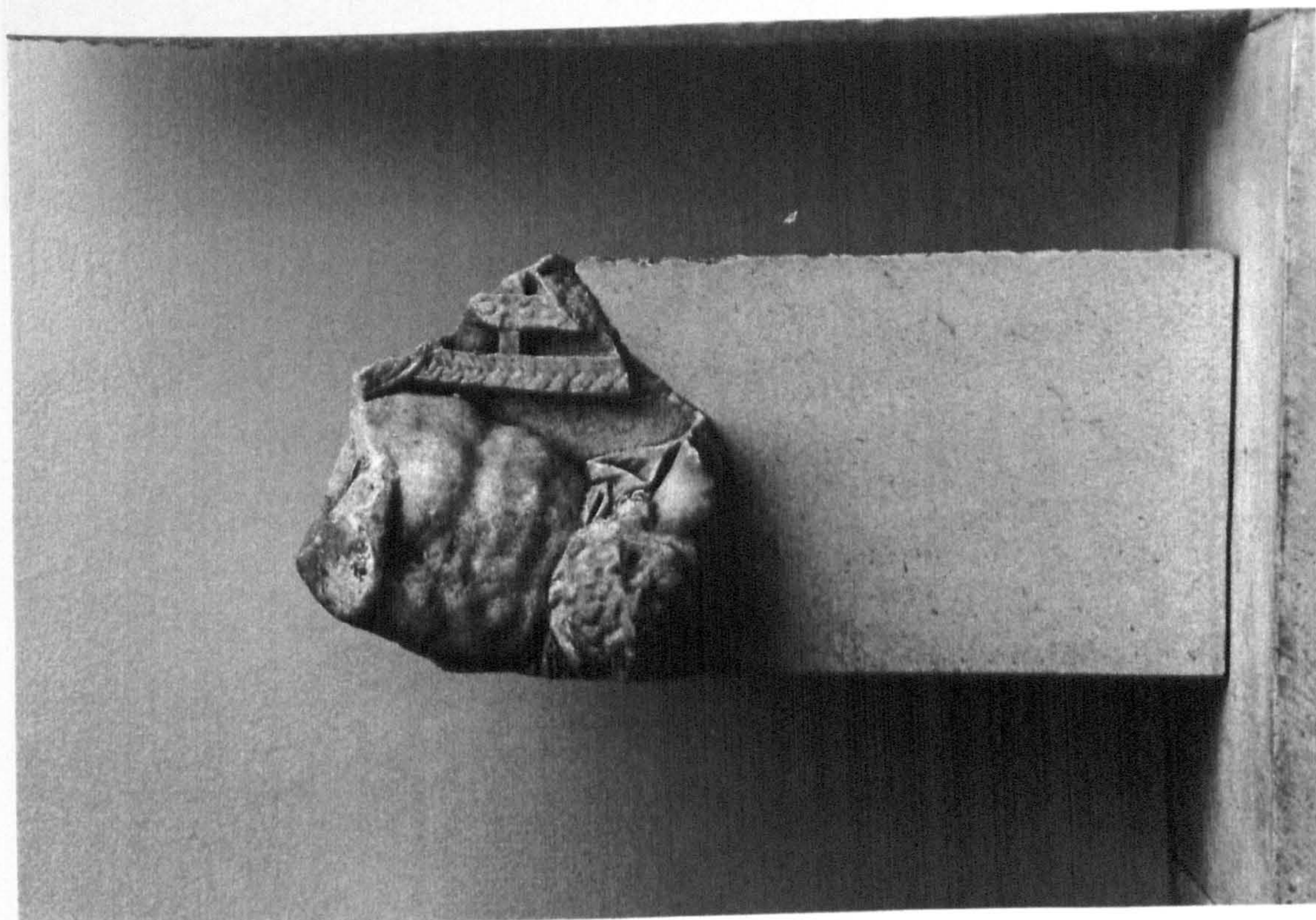
Cat. no. 42.1

Cat. no. 41: (Panel 9)





Cat. no. 42.1







Cat. no. 42.5

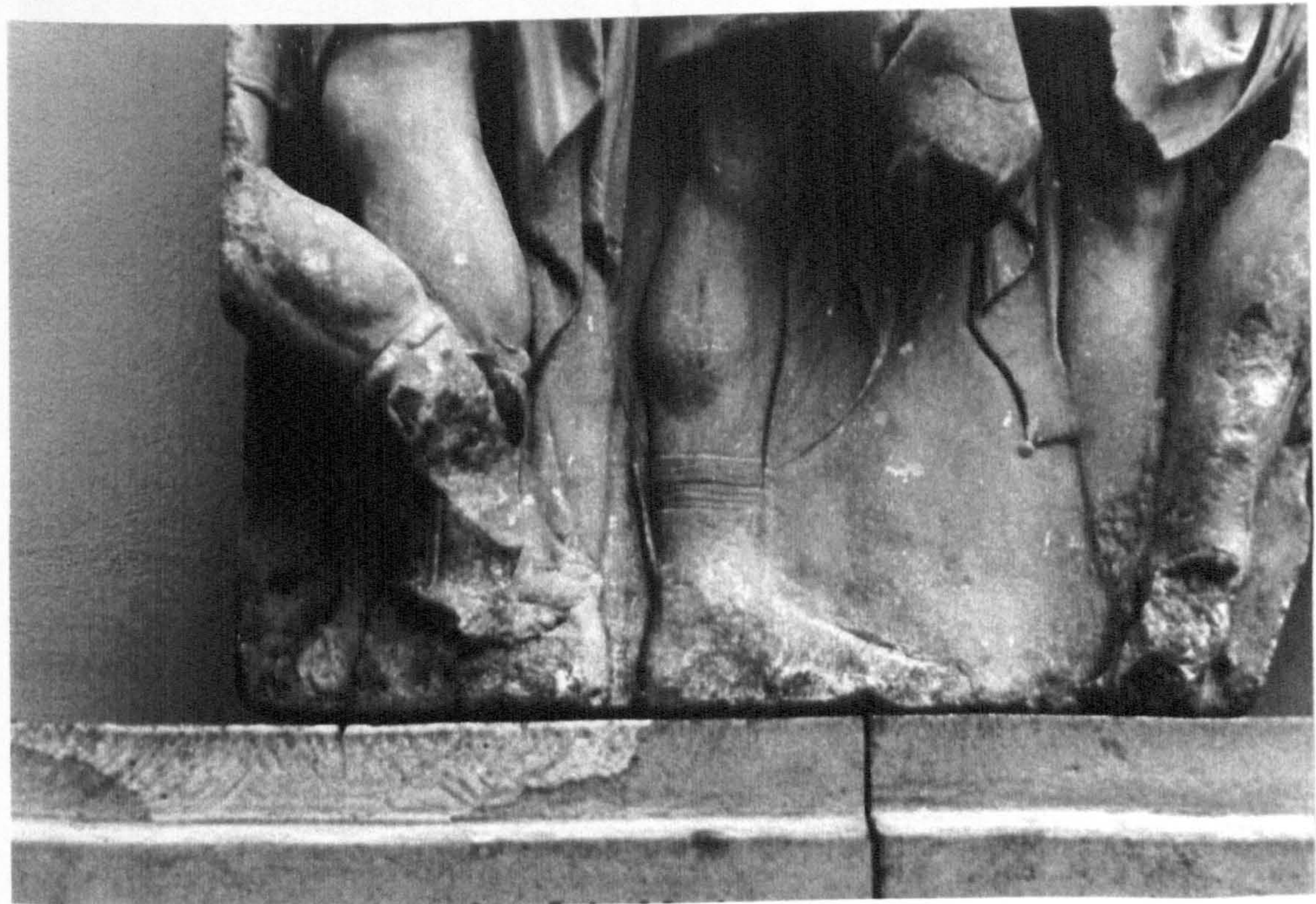


Cat. no. 43: (Panel 16)

Cat. no. 43.1



Cat. no. 43.2





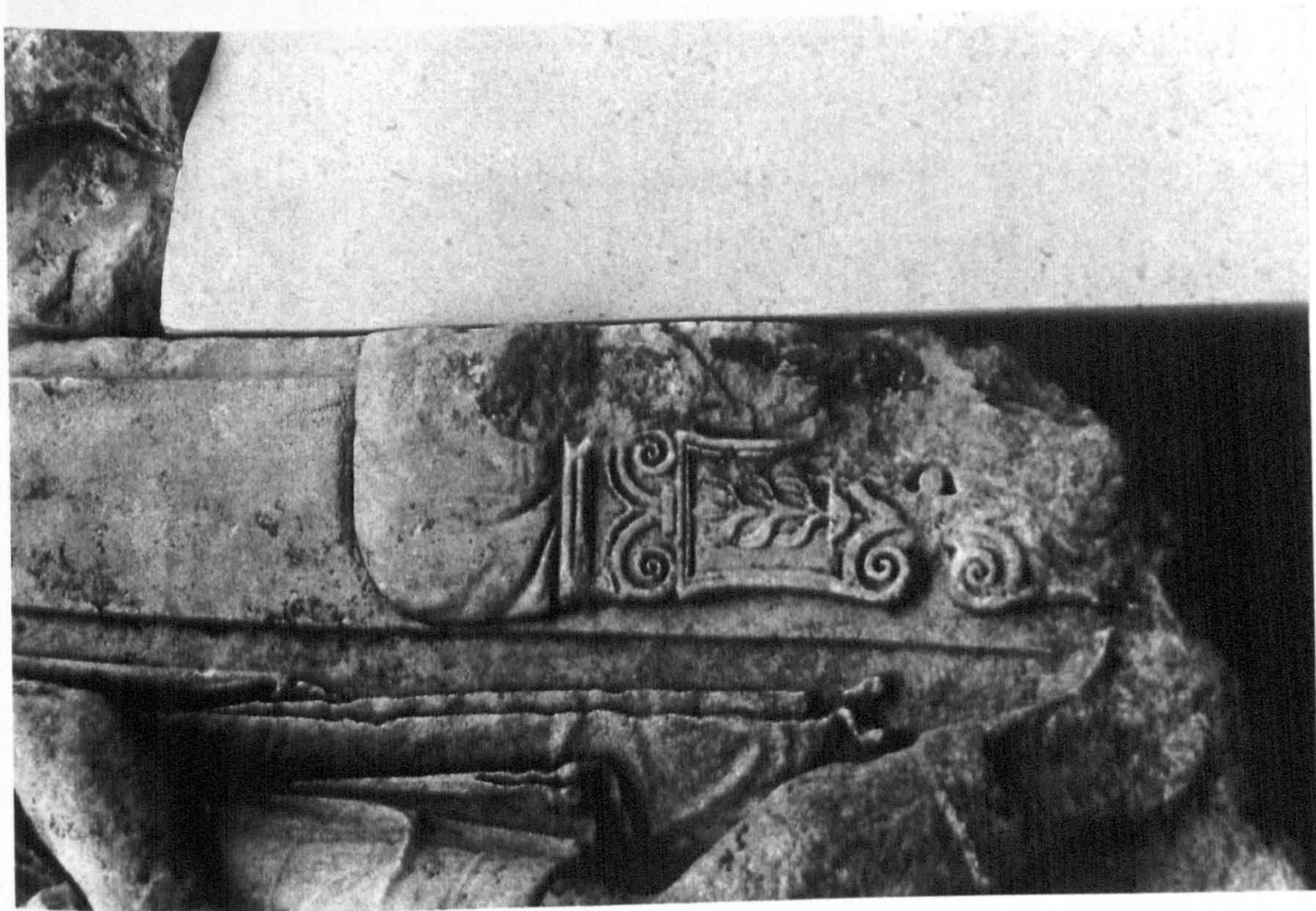
Cat. no. 44: (Panel 17)







Cat. no. 46.2

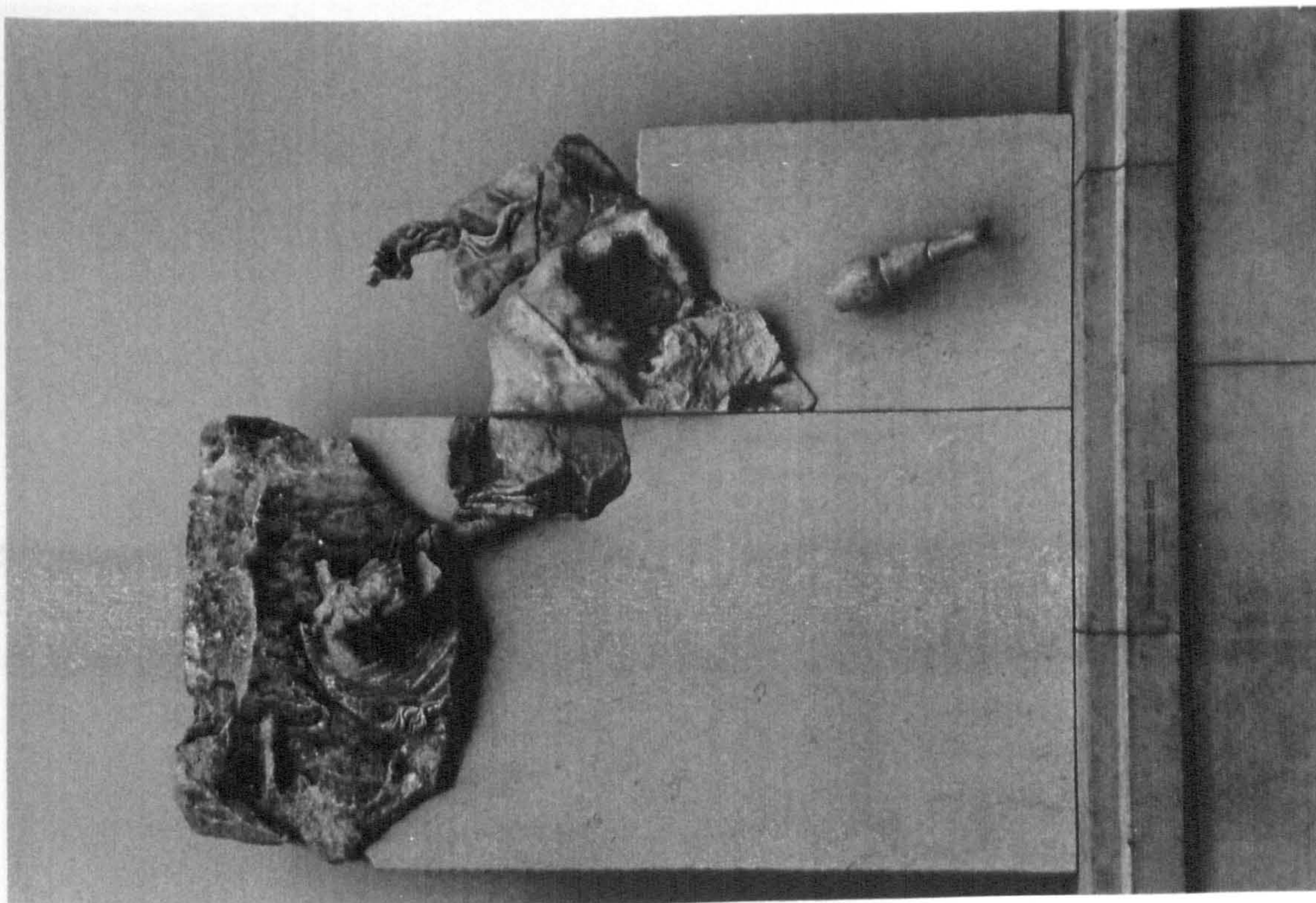




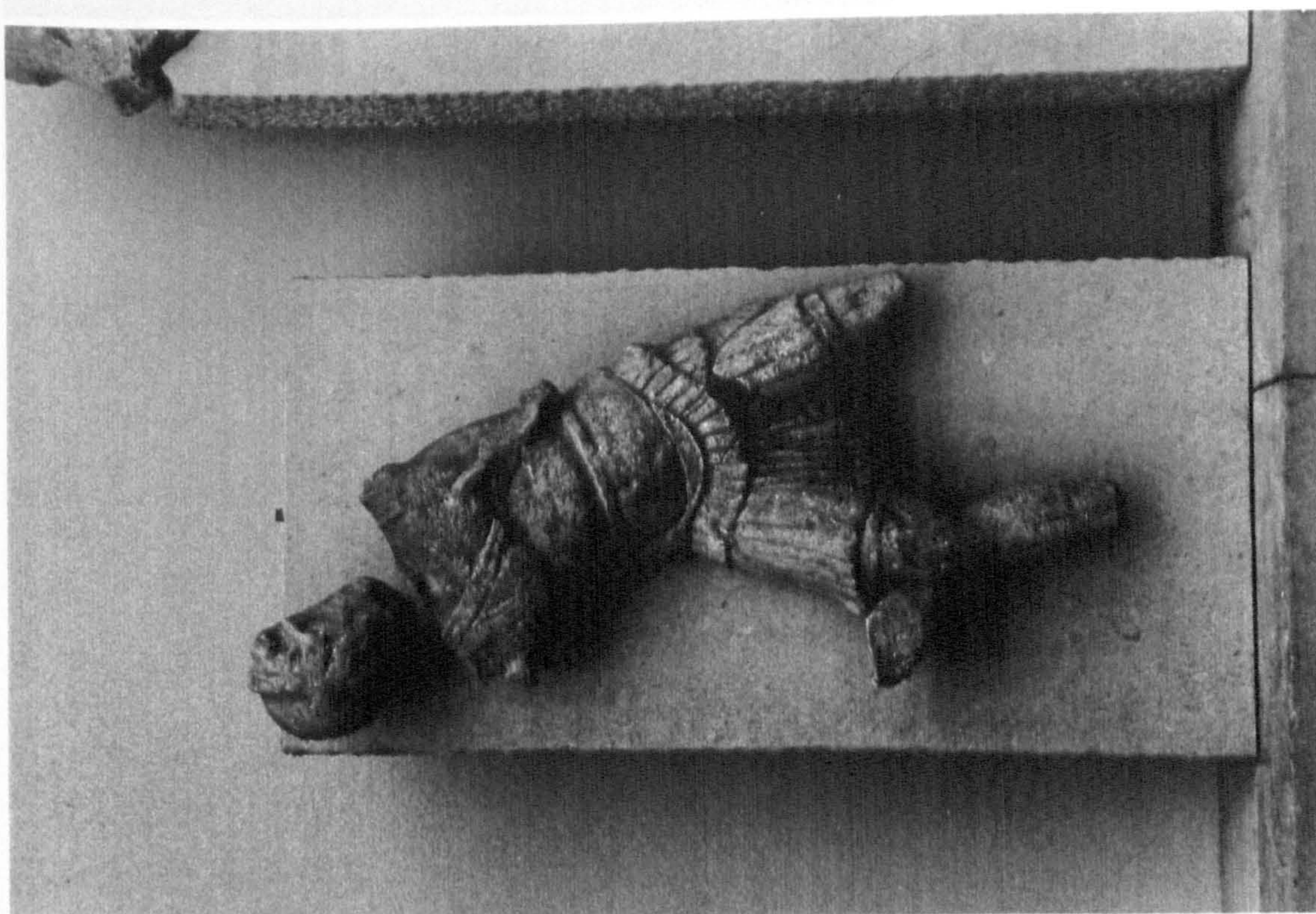
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Cat. no. 49: (Panels 23-24)

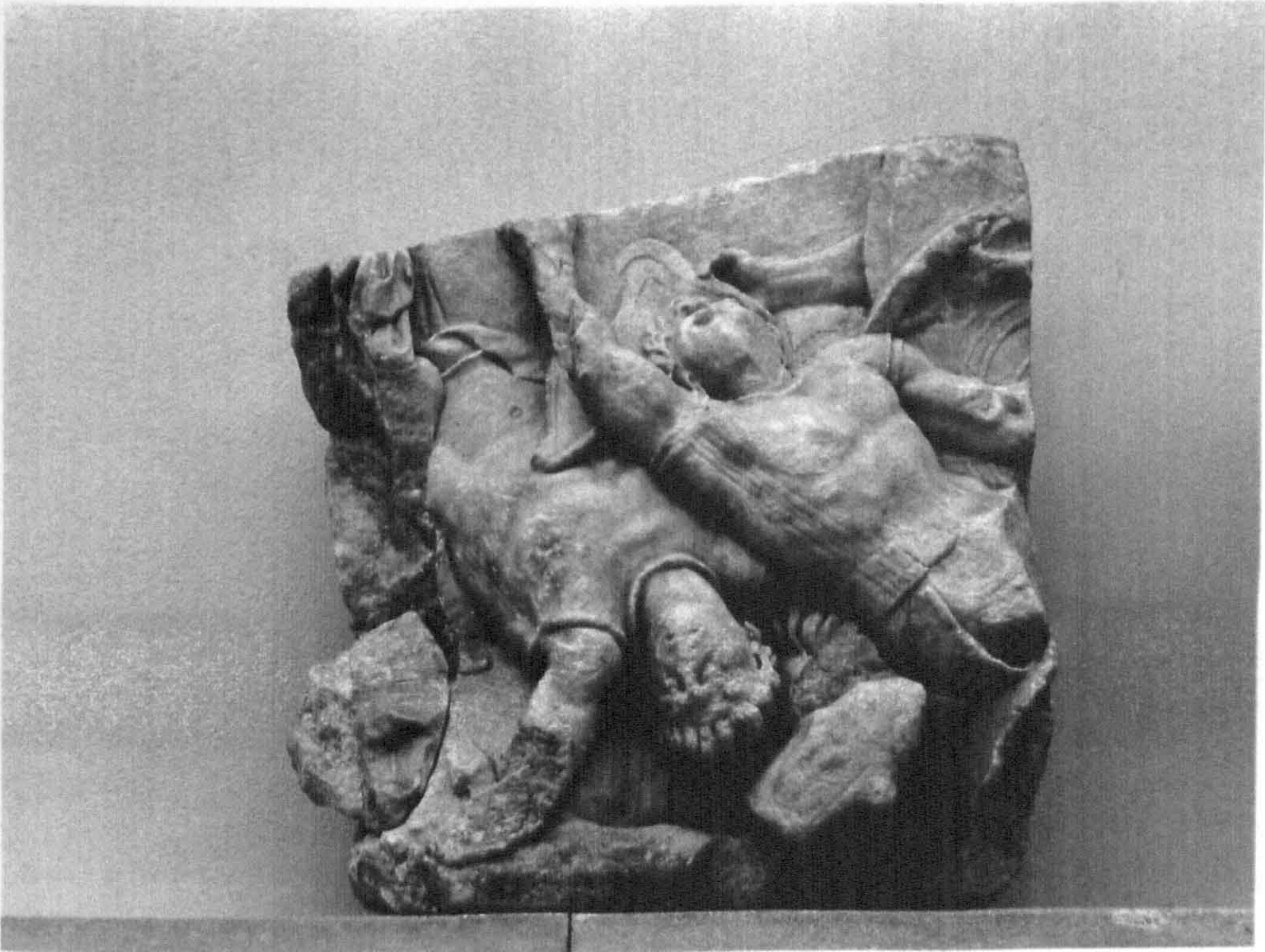


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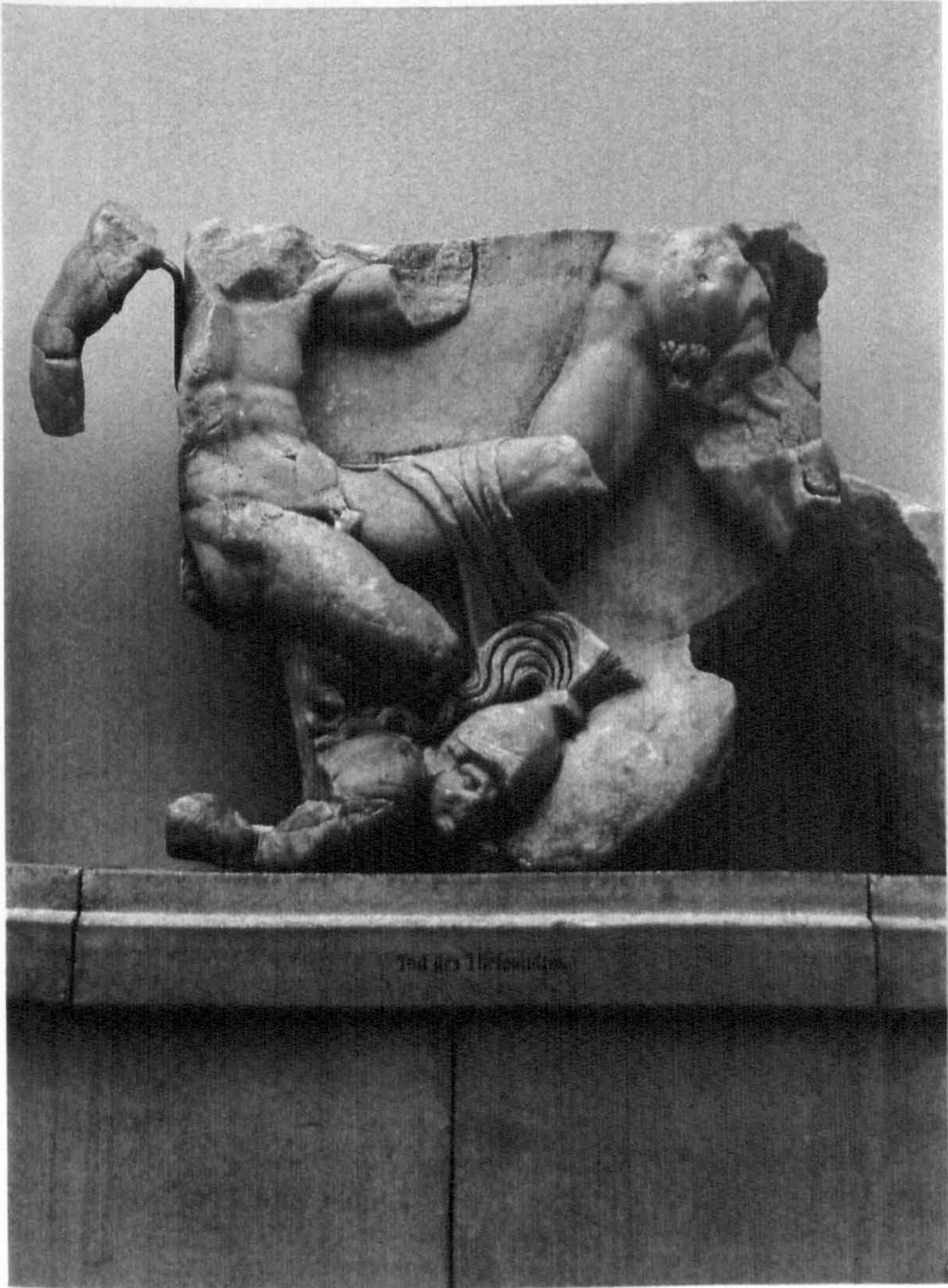




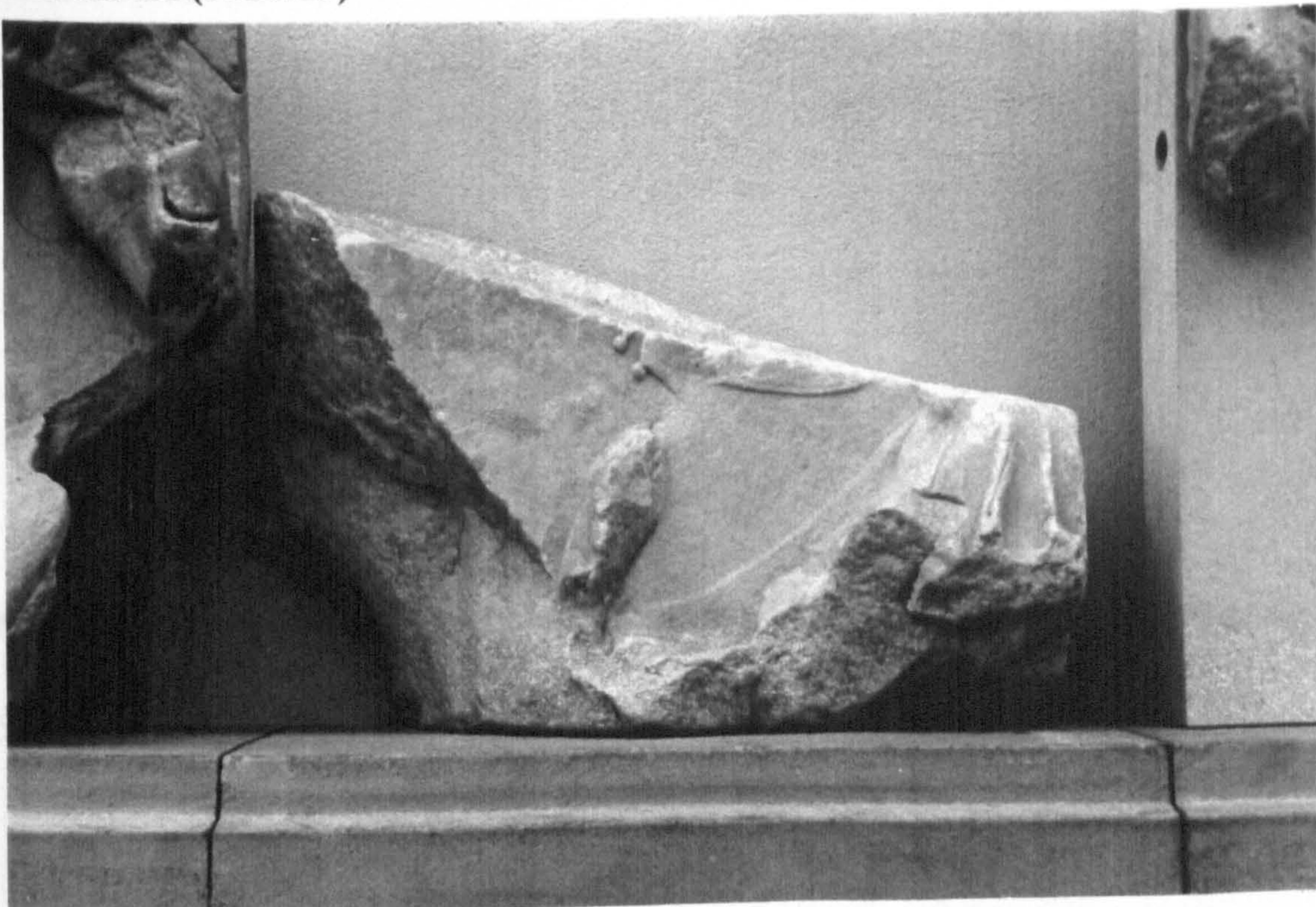
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Cat. no. 52: (Panel 28)

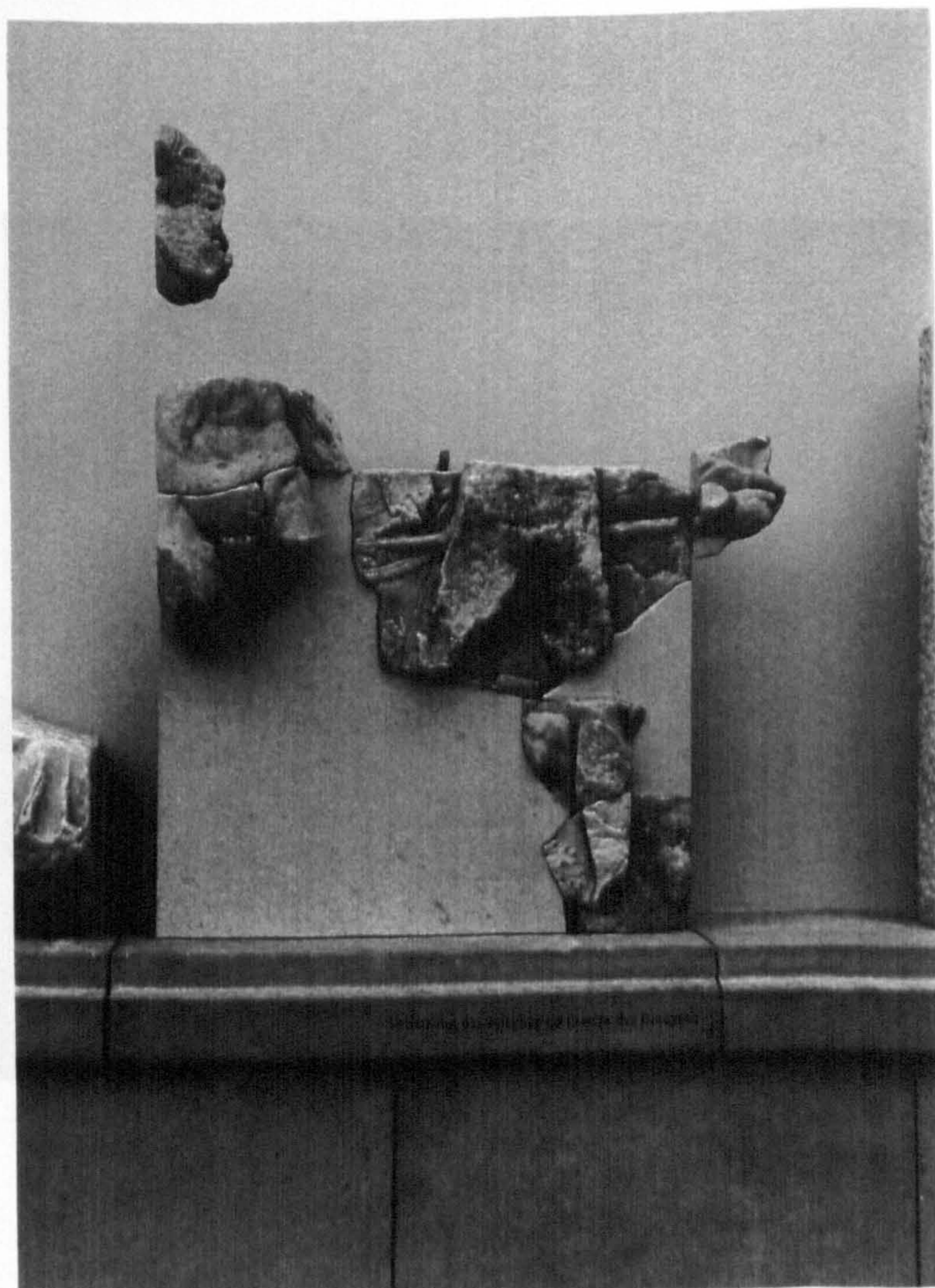


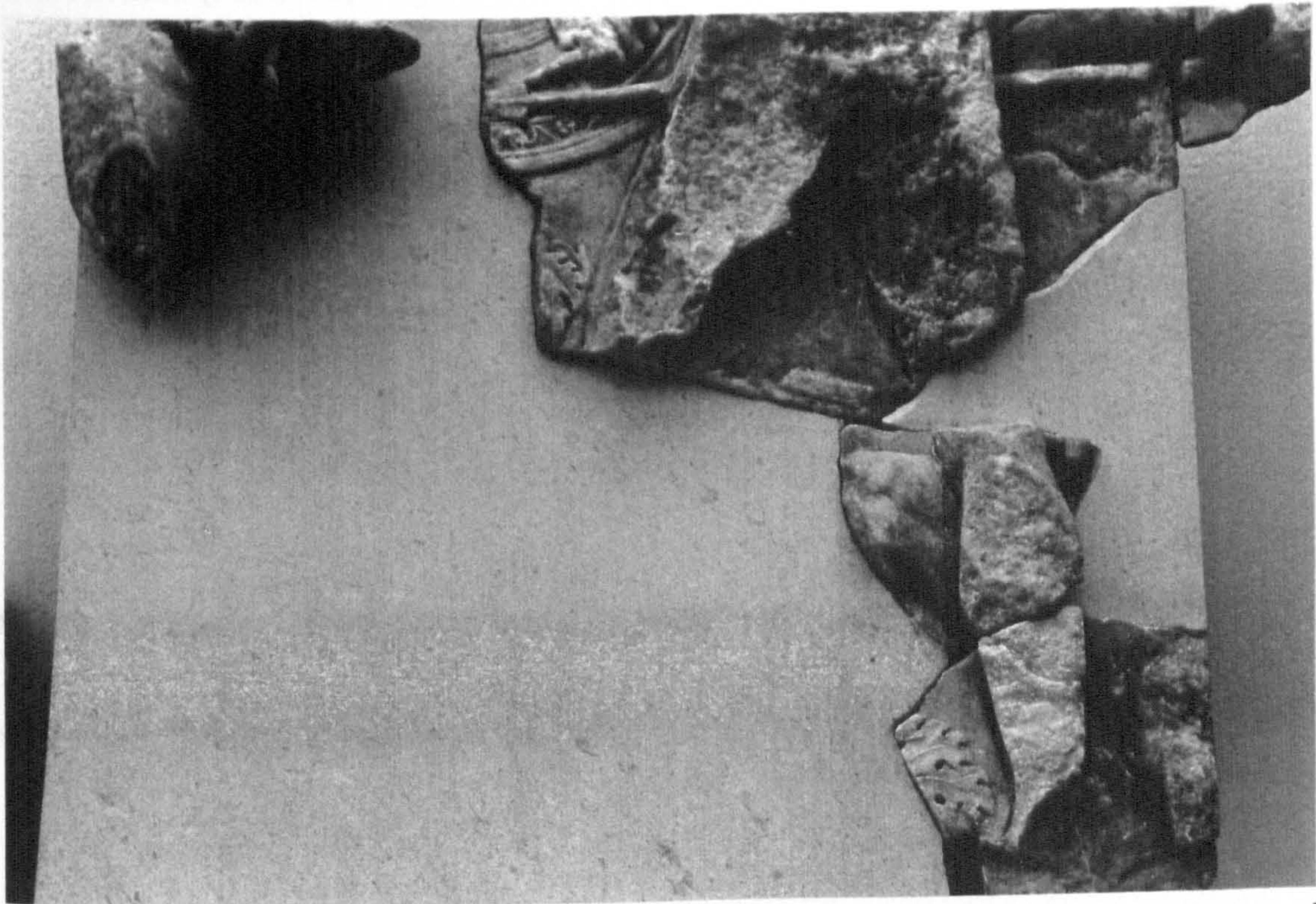
Cat. no. 53: (Panel 29)



Cat. no. 54: (Panel 30)

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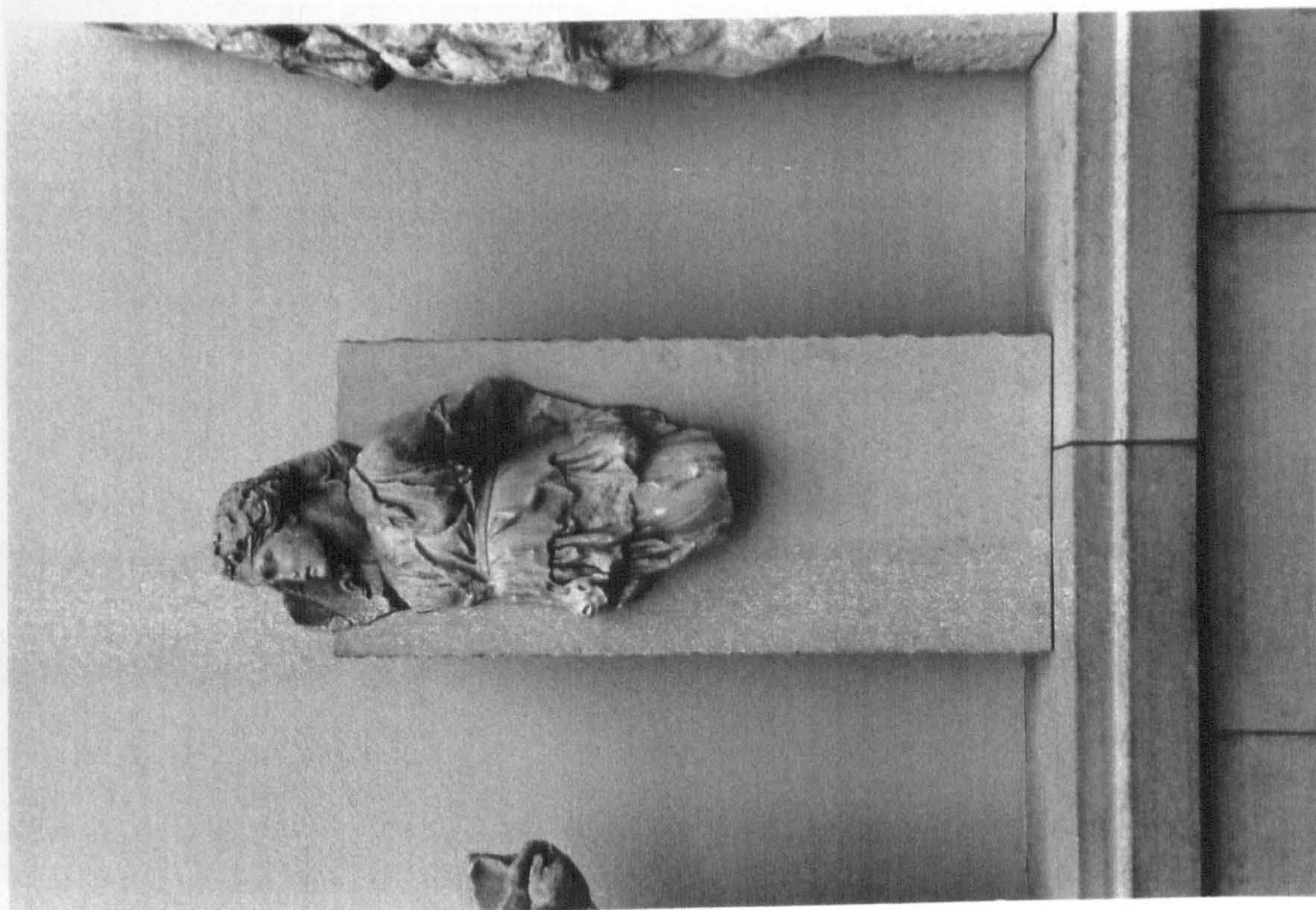




Cat. no. 54.3

Cat. no. 53.2





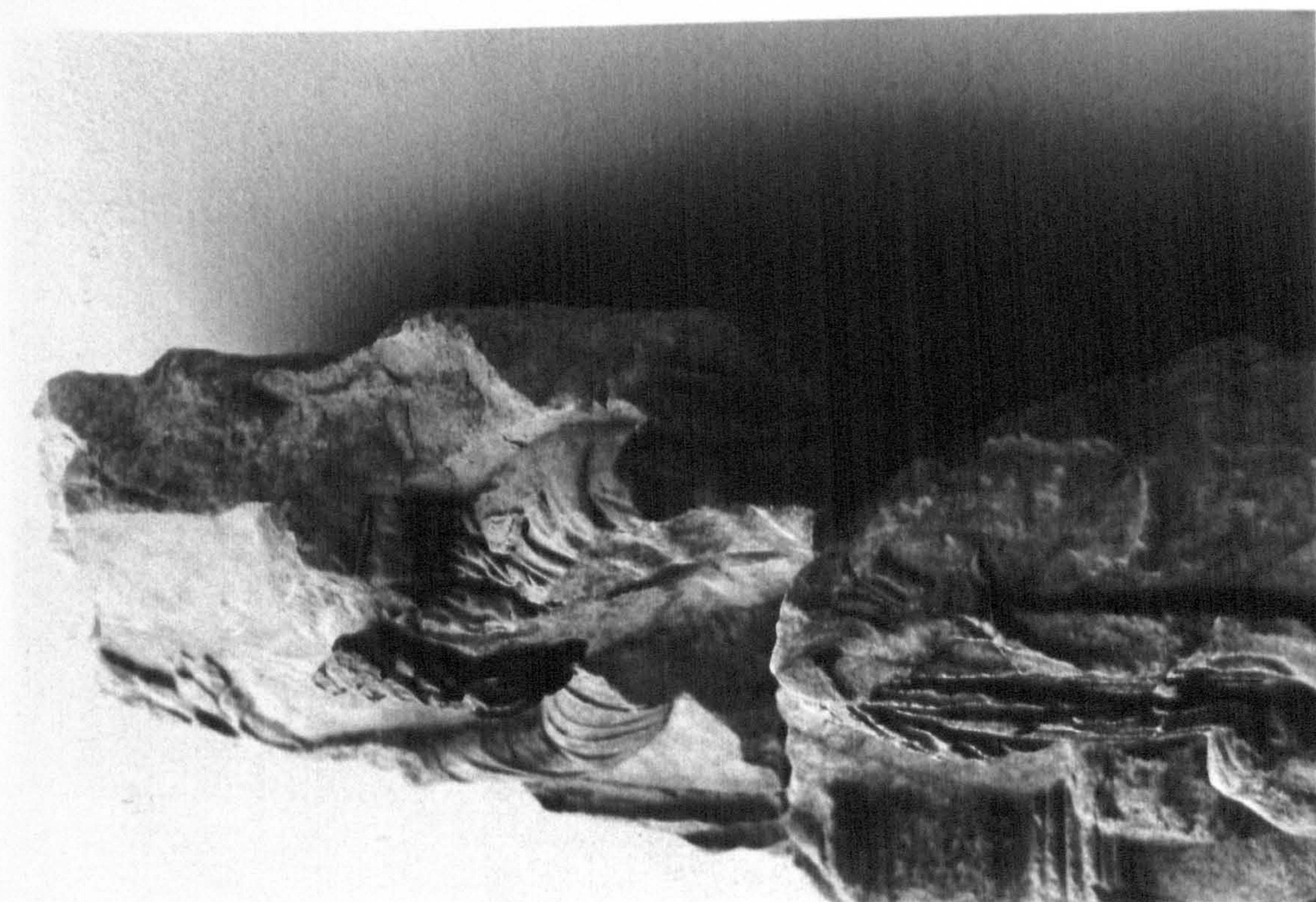
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Cat. no. 55.2

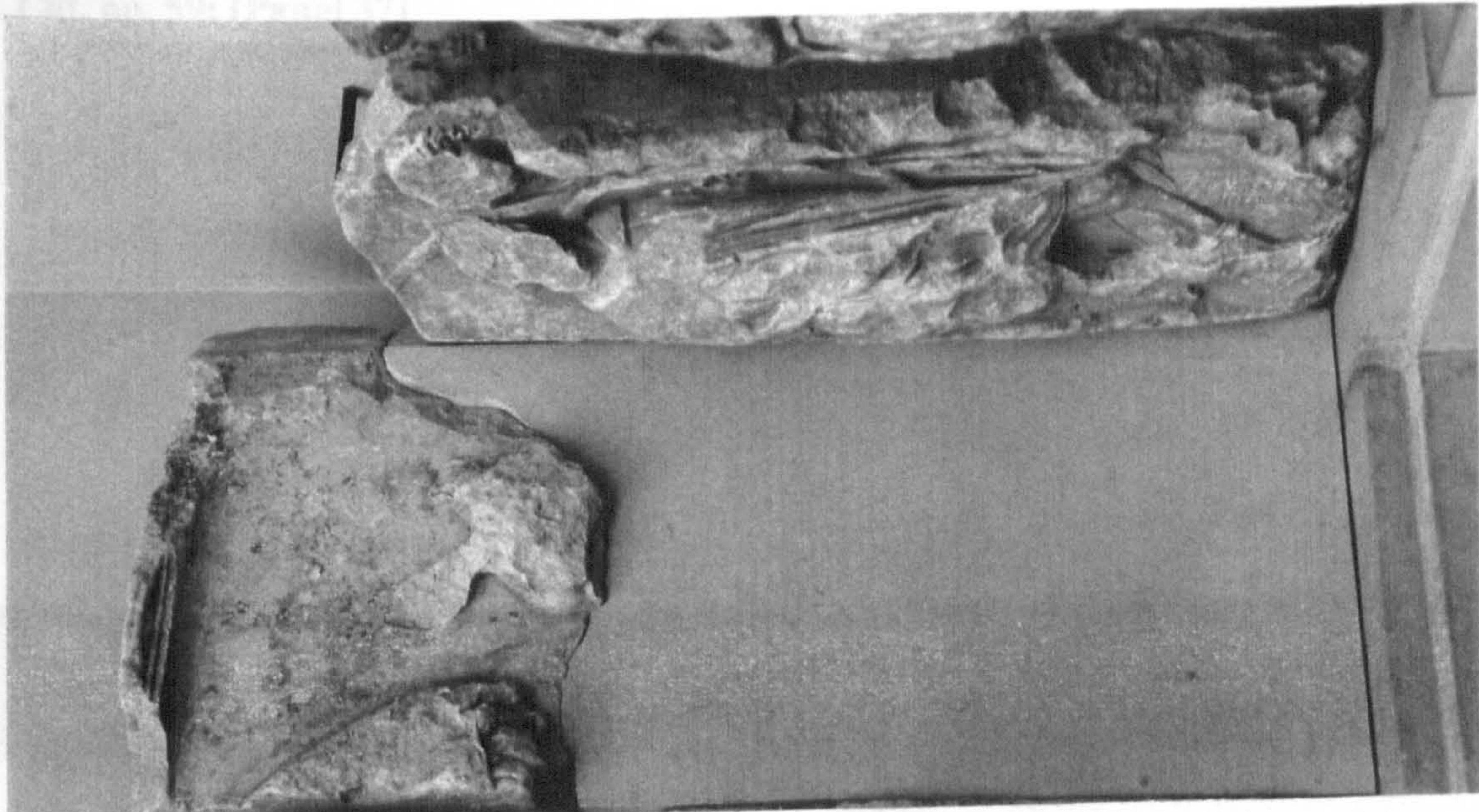




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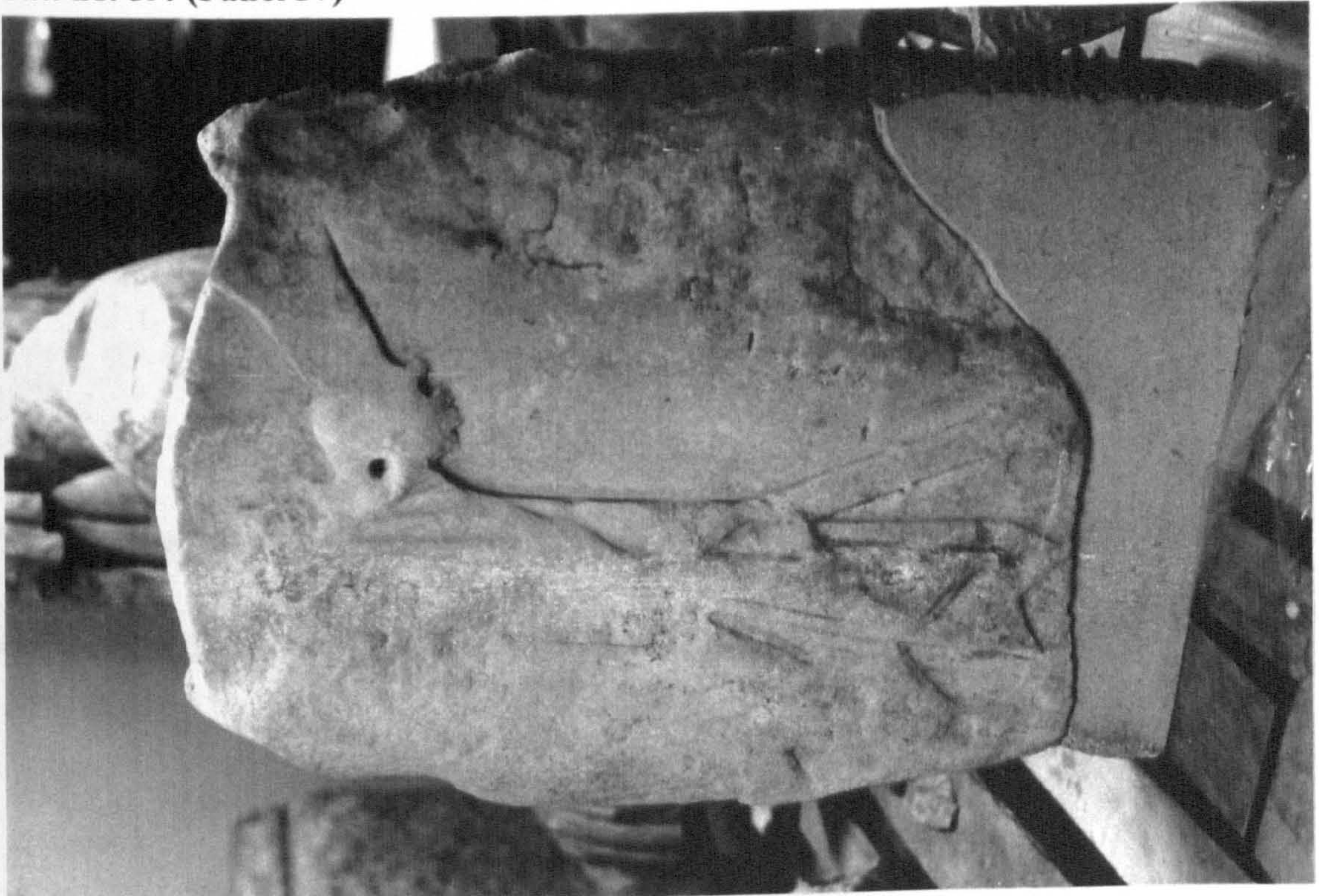




Cat. no. 57.1



Cat. no. 59: (Panel 37)



Cat. no. 58: (Panel 36)



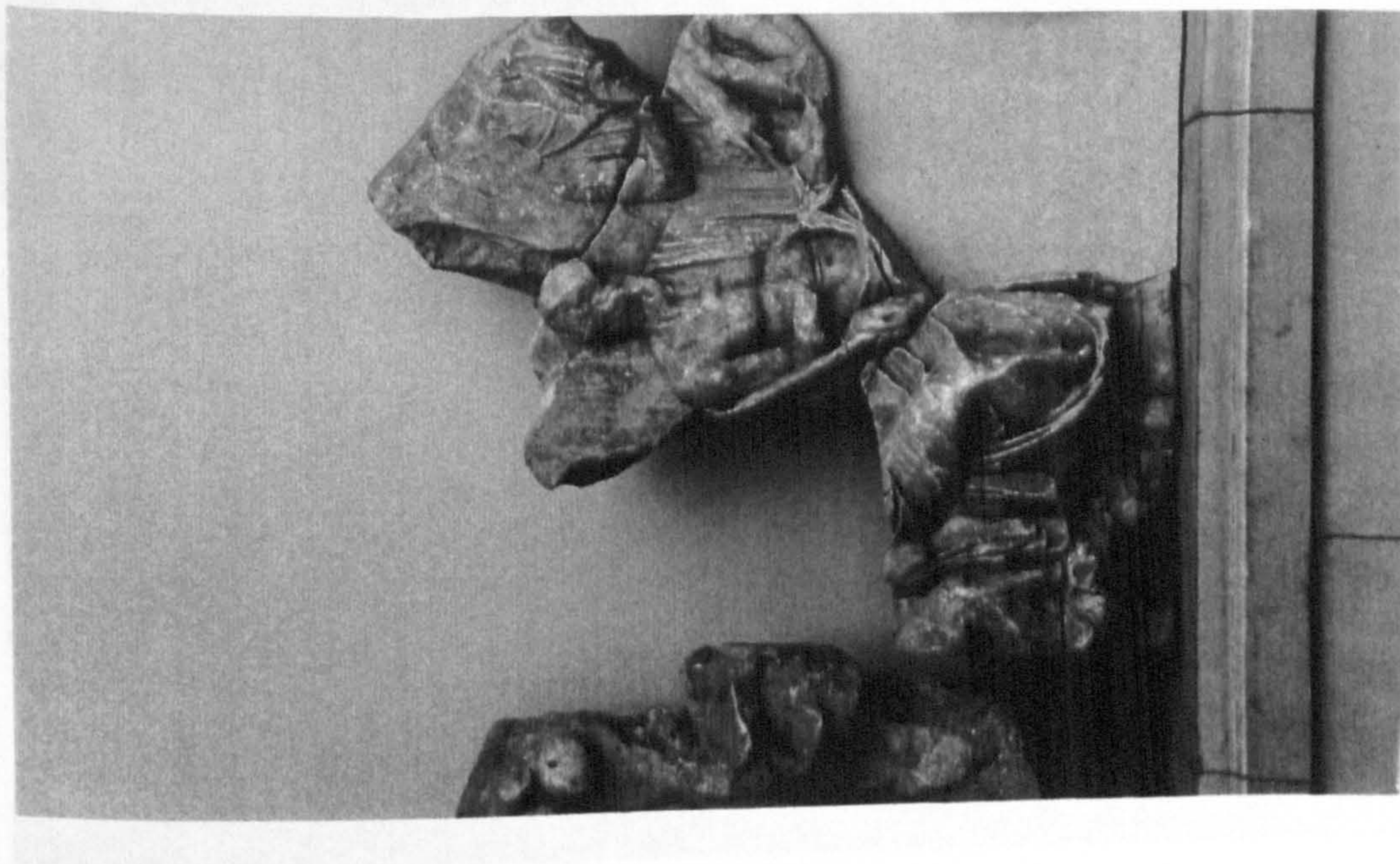


Cat. no. 61: (Panels 39-40)

Cat. no. 61.2



Cat. no. 61.1



Cat. no. 61.3: (Panel 40)



Cat. no. 61.4: (detail of panel 40)



Cat. no. 62.1



Cat. no. 62.2

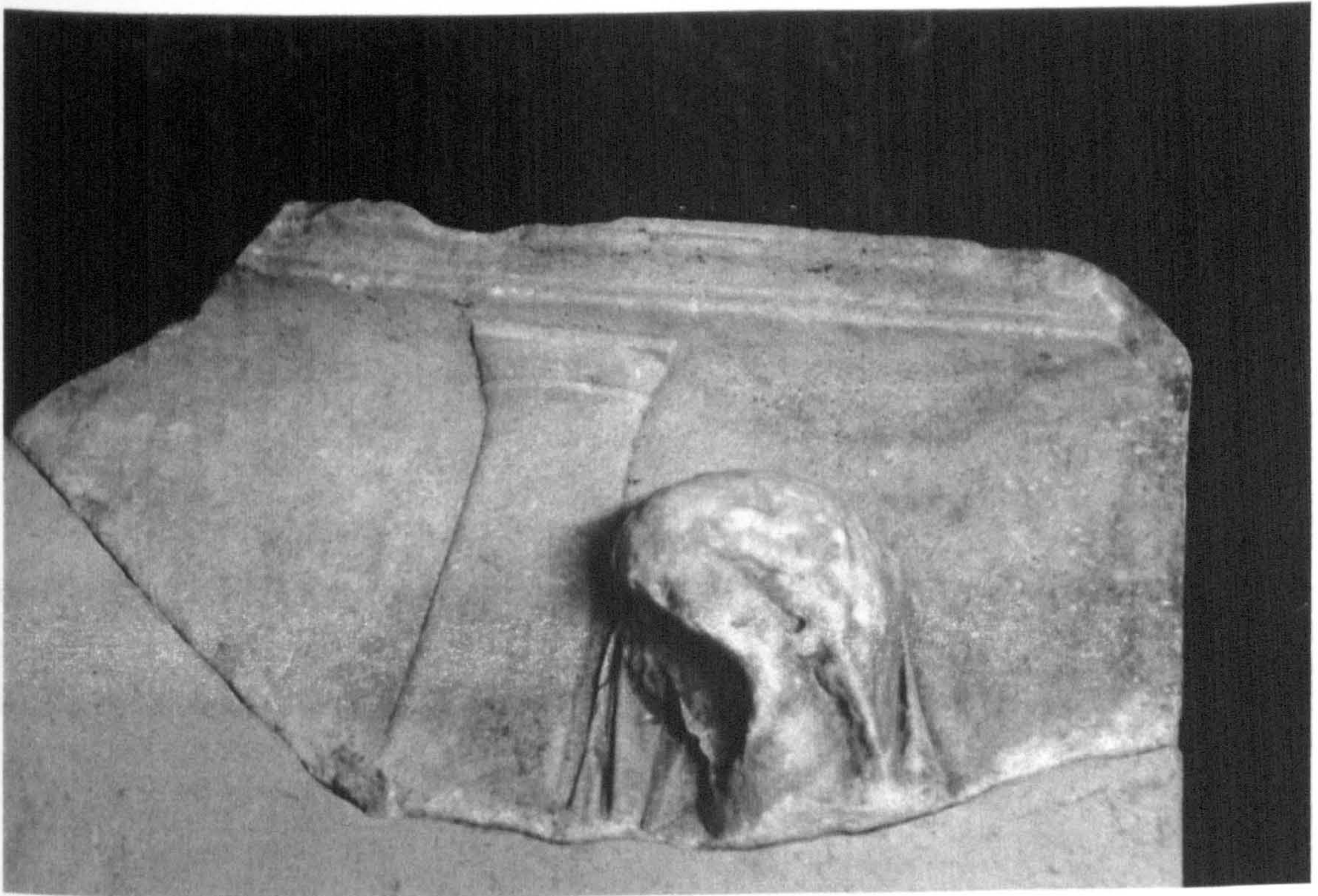




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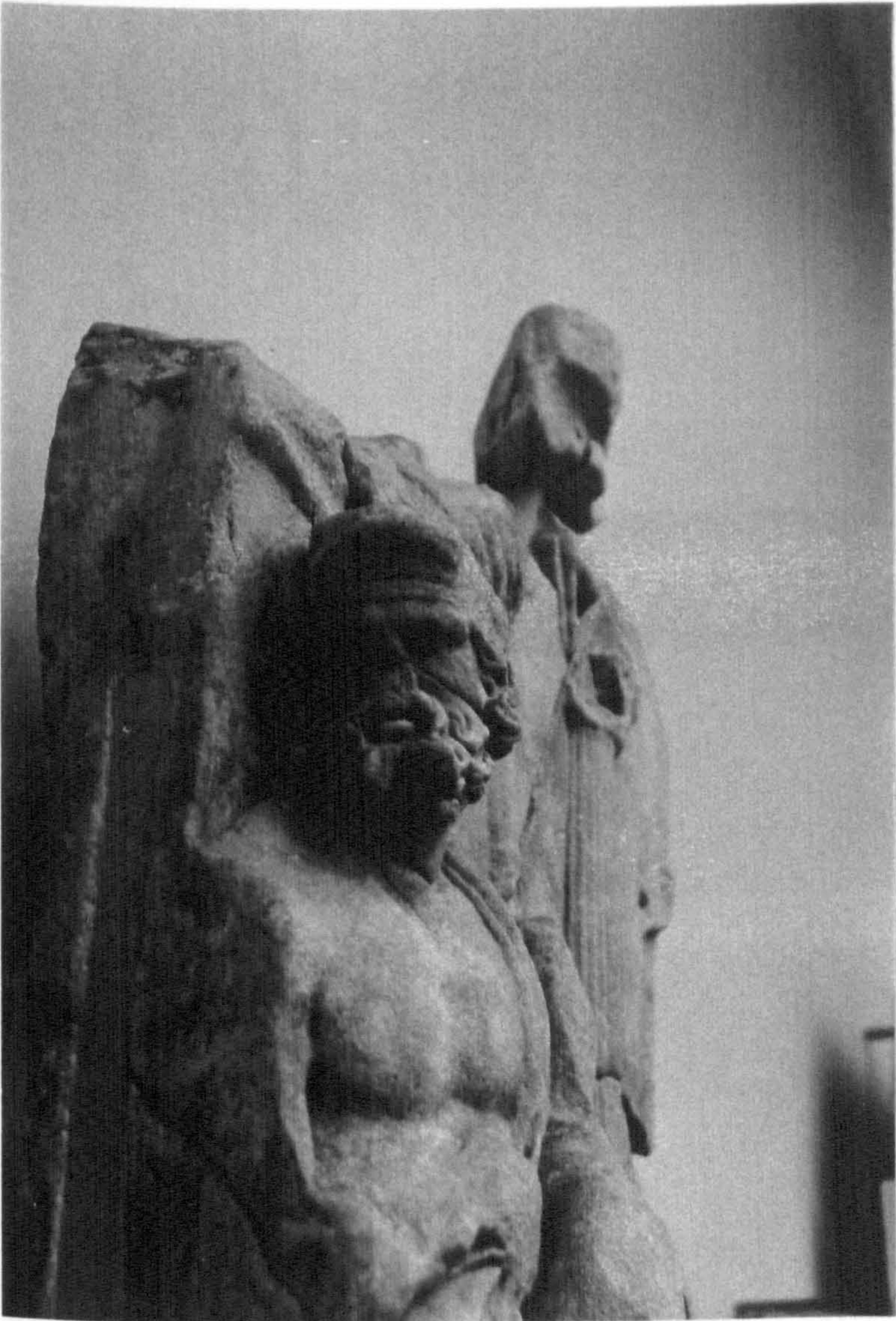
Cat. no. 63: (Panel 43)



Cat. no. 64: (Panel 44)

Cat. no. 64.1



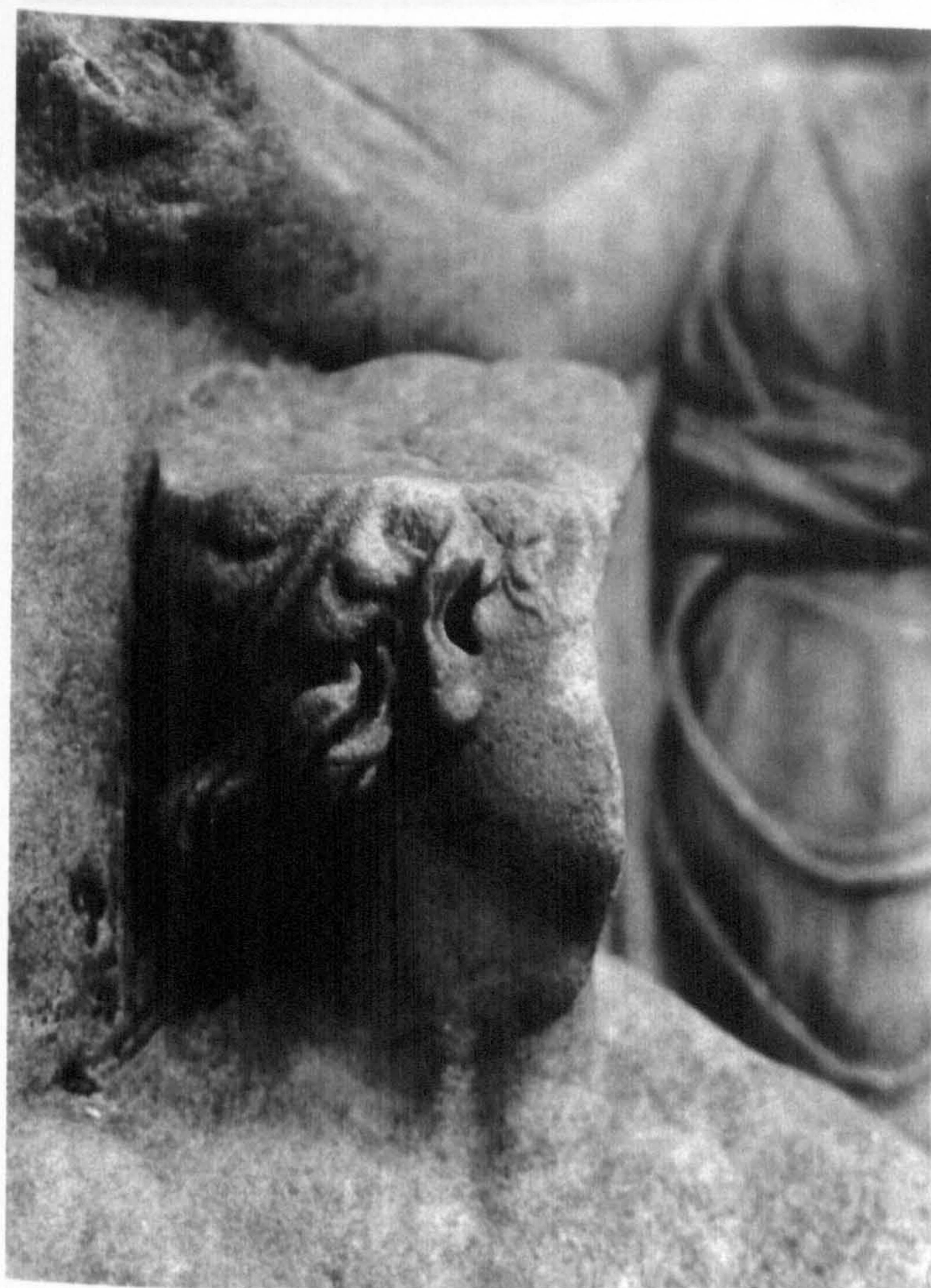


Cat. no. 65: (Panels 45-46)

Cat. no. 65.1

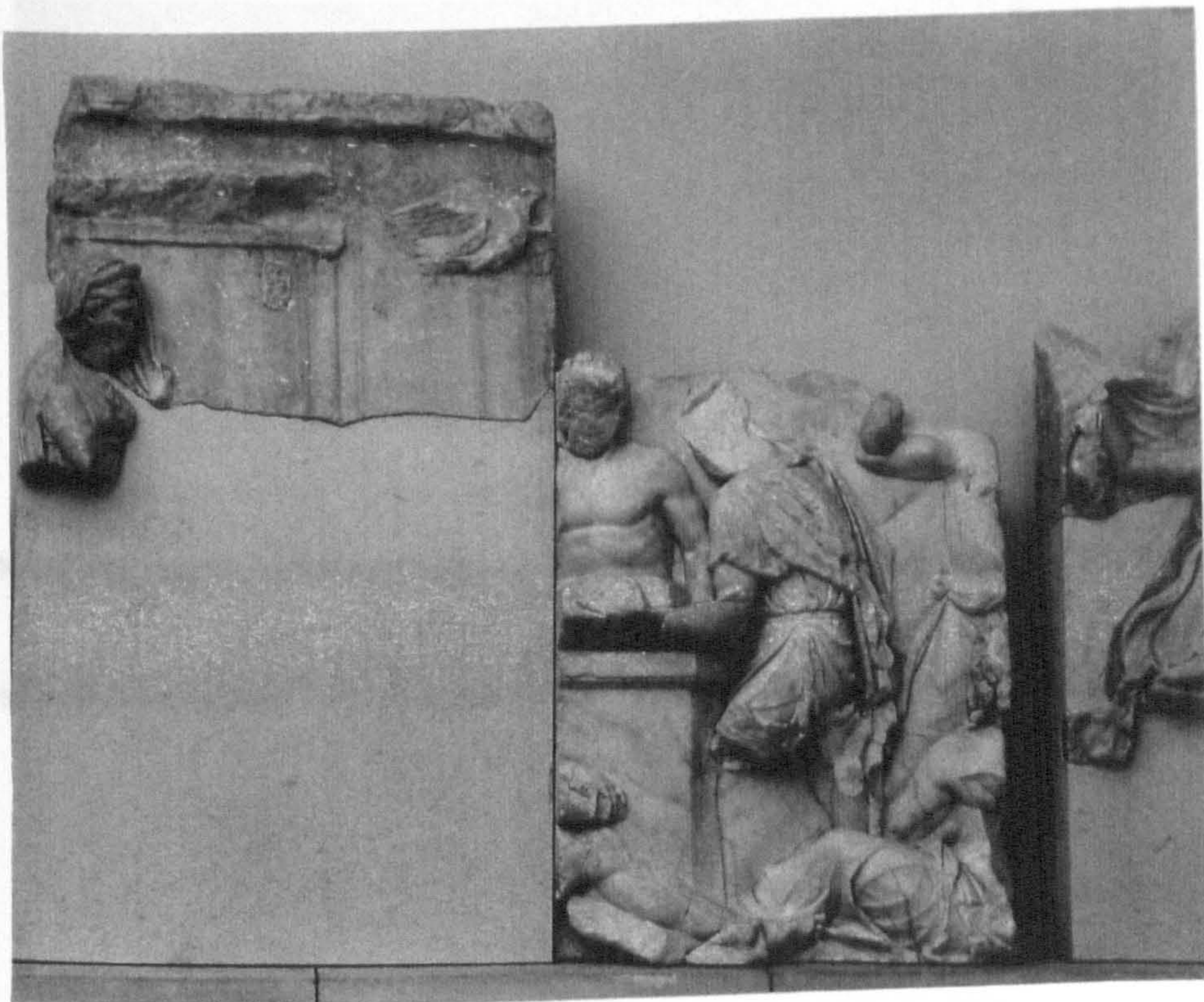


Cat. no. 65.2



Cat. no. 66

Cat. no. 67



Cat. no. 66.1: (Panel 49)



Cat. no. 66.2: (Panel 49)



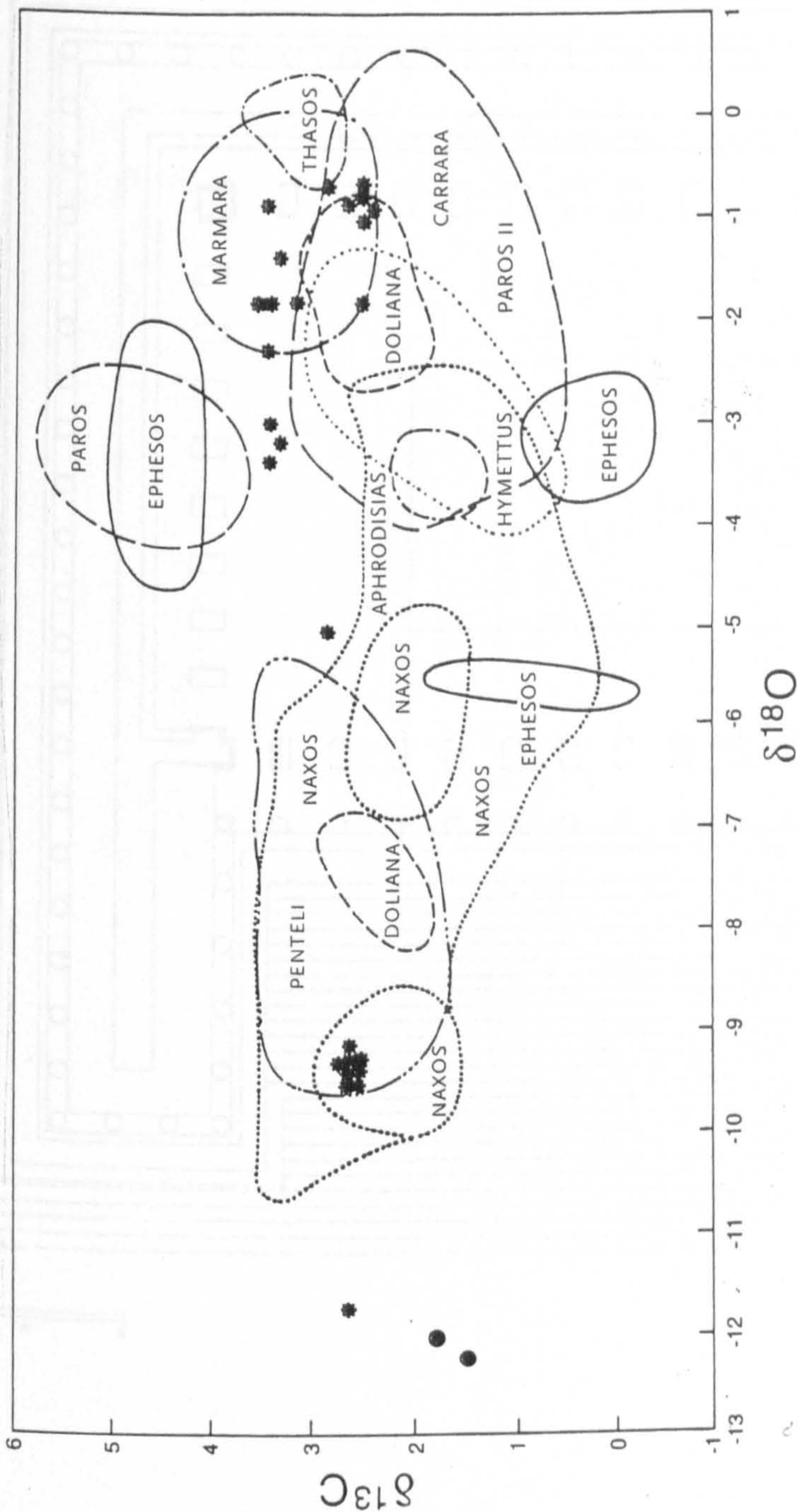
Cat. no. 67.1: (detail of panel 50)







Fig. 1: Characteristics of the Telephos frieze marble.



Different marbles of the Telephos frieze in the carbon/oxygen isotope diagram of the ancient Mediterranean marble exploitation areas after Herz ("The Oxygen and Carbon Isotopic Data Base for Classical Marble") supplemented for Paros and Naxos after analysis by Germann et al. ("Provenance Characteristics of Cycladic [Paros and Naxos] Marbles: A Multivariate Geological Approach"). Stars: marble from the Telephos frieze; filled circles: marble from Akkaia, north of Pergamon.

Fig. 2: Ground plan of the Great Altar.

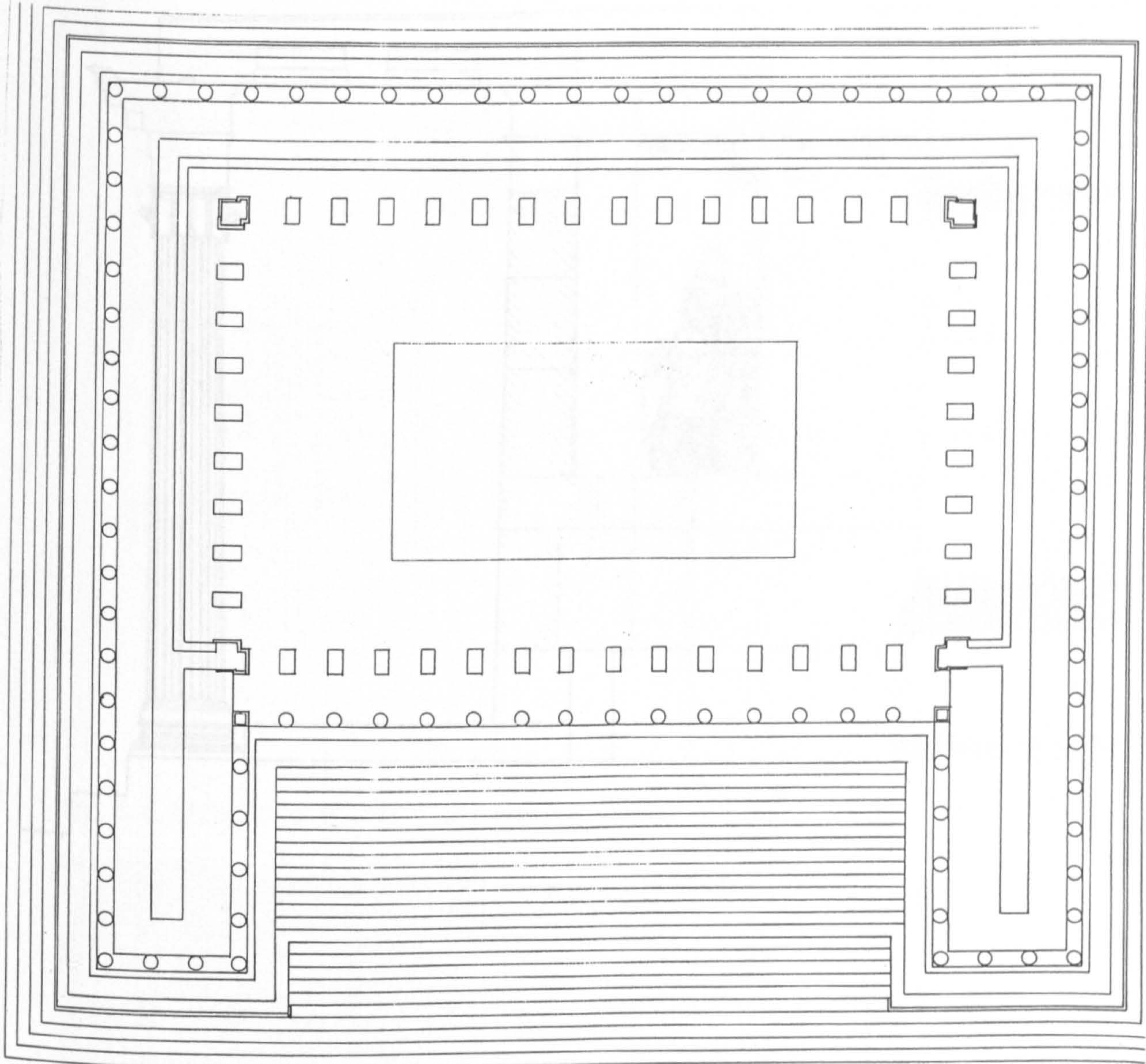


Fig. 3: Section through the southern wall of the Great Altar court.

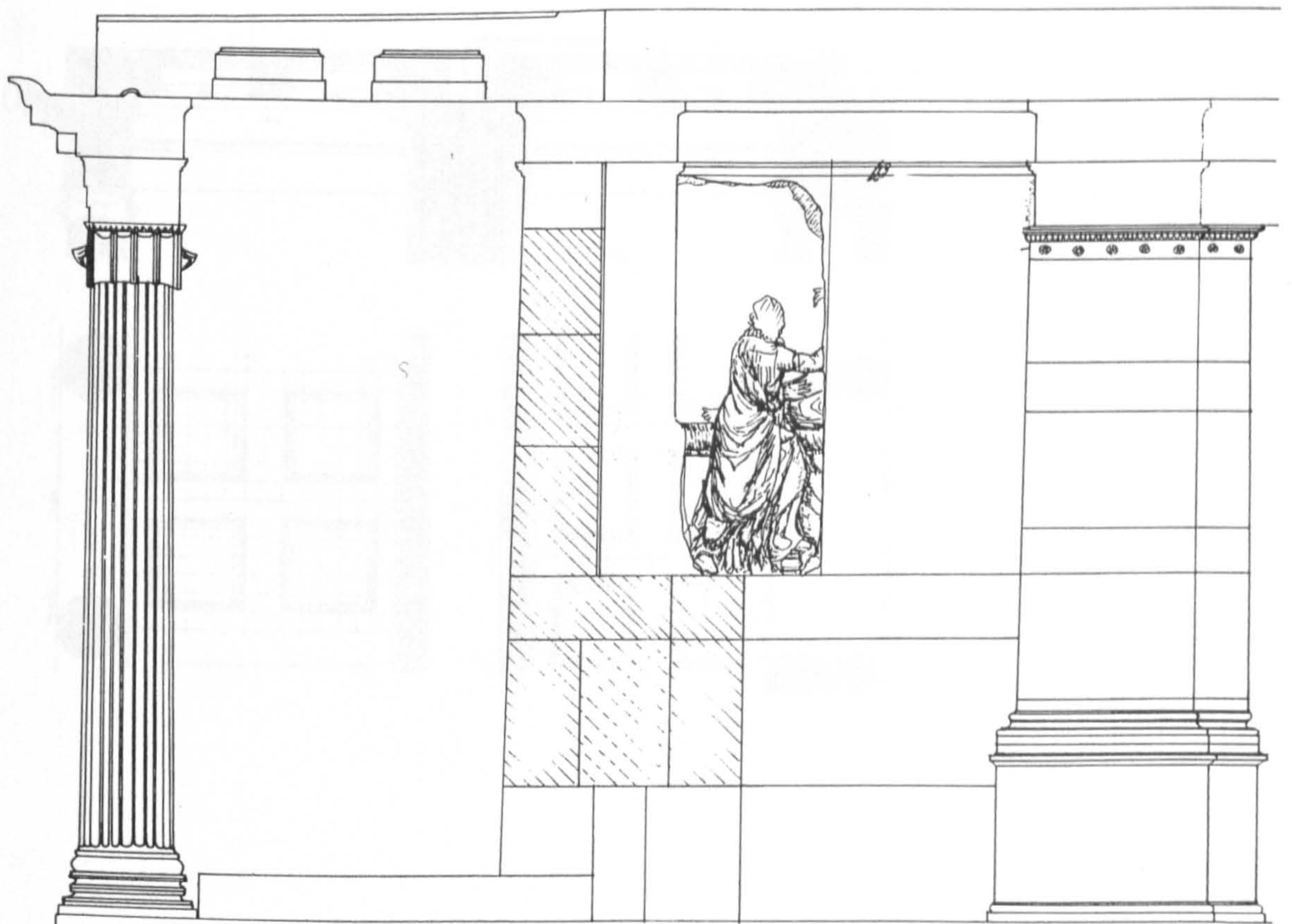
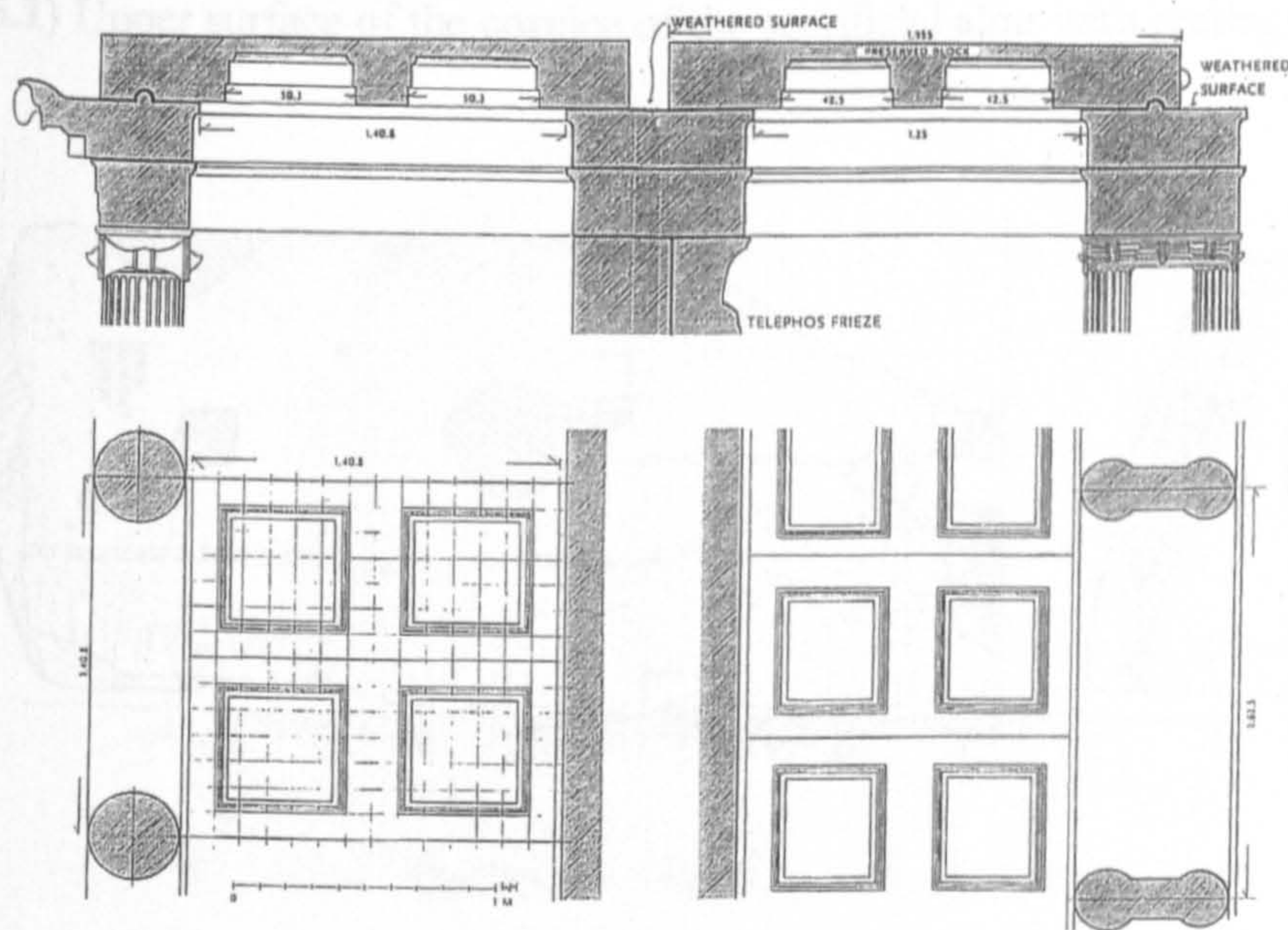


Fig. 4: Coffered ceilings from the inner porticoes of the Pergamon Altar.



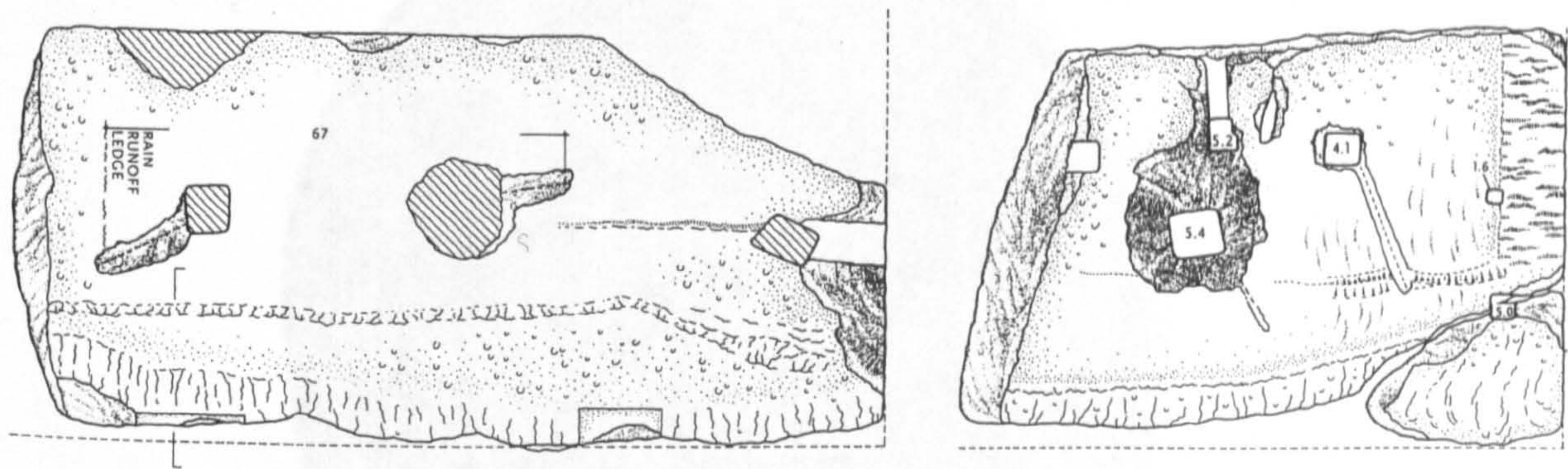
(6.2) Heuglin's hypothetical reconstruction of the inner portico of the Pergamon Altar, showing the sacrificial altar's cornice.

Fig. 5: Cornice of the sacrificial altar from the Pergamon Altar.



Fig. 6: Reverse of a marble relief from the Propylaea

(6.1) Upper surface of the cornice of the sacrificial altar with cuttings for statues.



(6.2) Hoepfner's hypothetical reconstruction of the *Lesser Gauls* on the upper surface of the sacrificial altar's cornice.

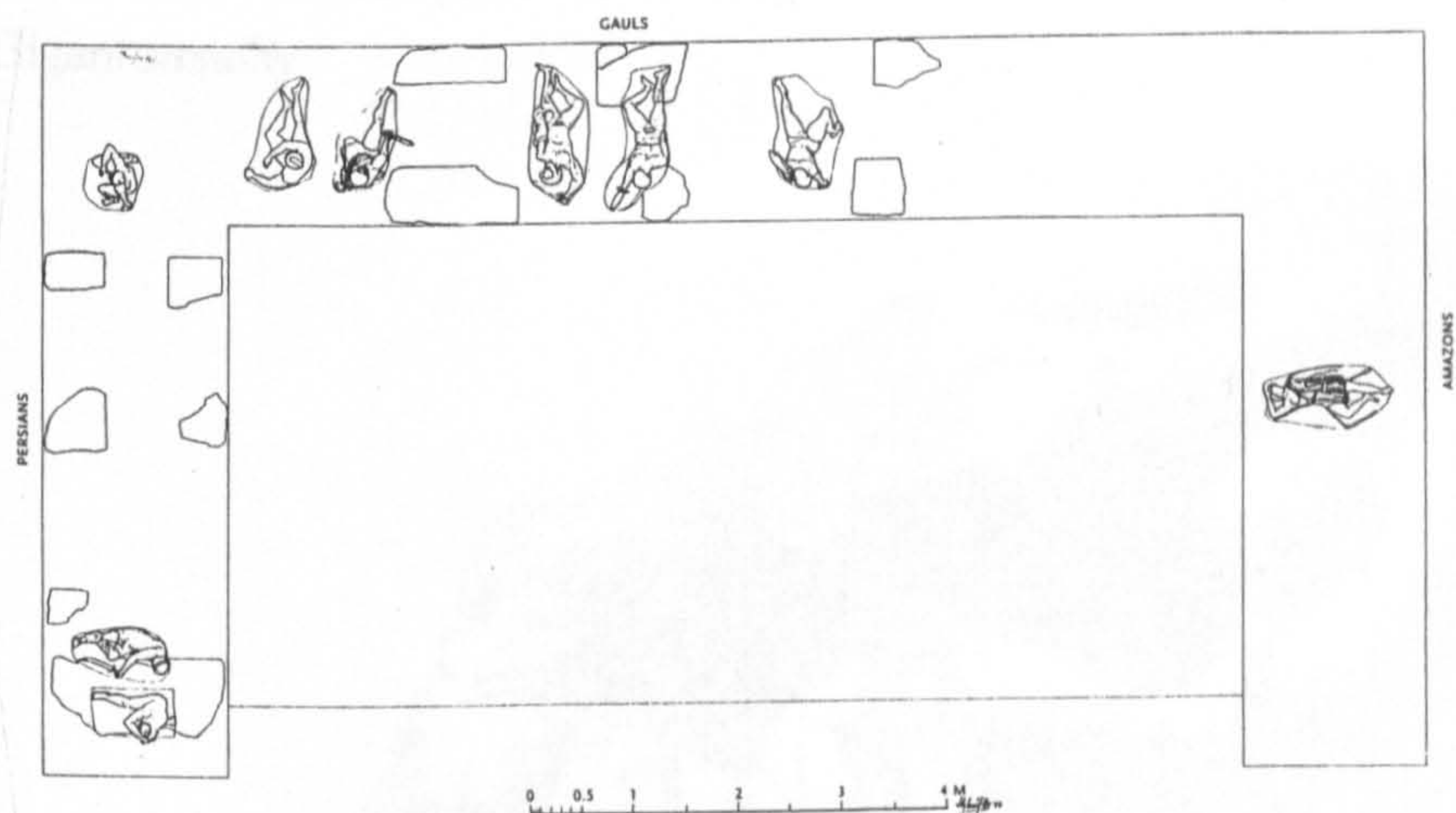


Fig. 7: Reverse of a bronze coin of Septimius Severus (dated to ca. 197-11 AD).



(8.3): Three marble relief panels from Pergamon.

Fig. 8: Three marble relief panels from Pergamon.

(8.1): Gigantomachy



(8.2): Ilioupersis.



(8.3): Scene from the life of Telephos.



Fig. 9: AE tetradrachm from the reign of Eumenes I (263-241 BC).



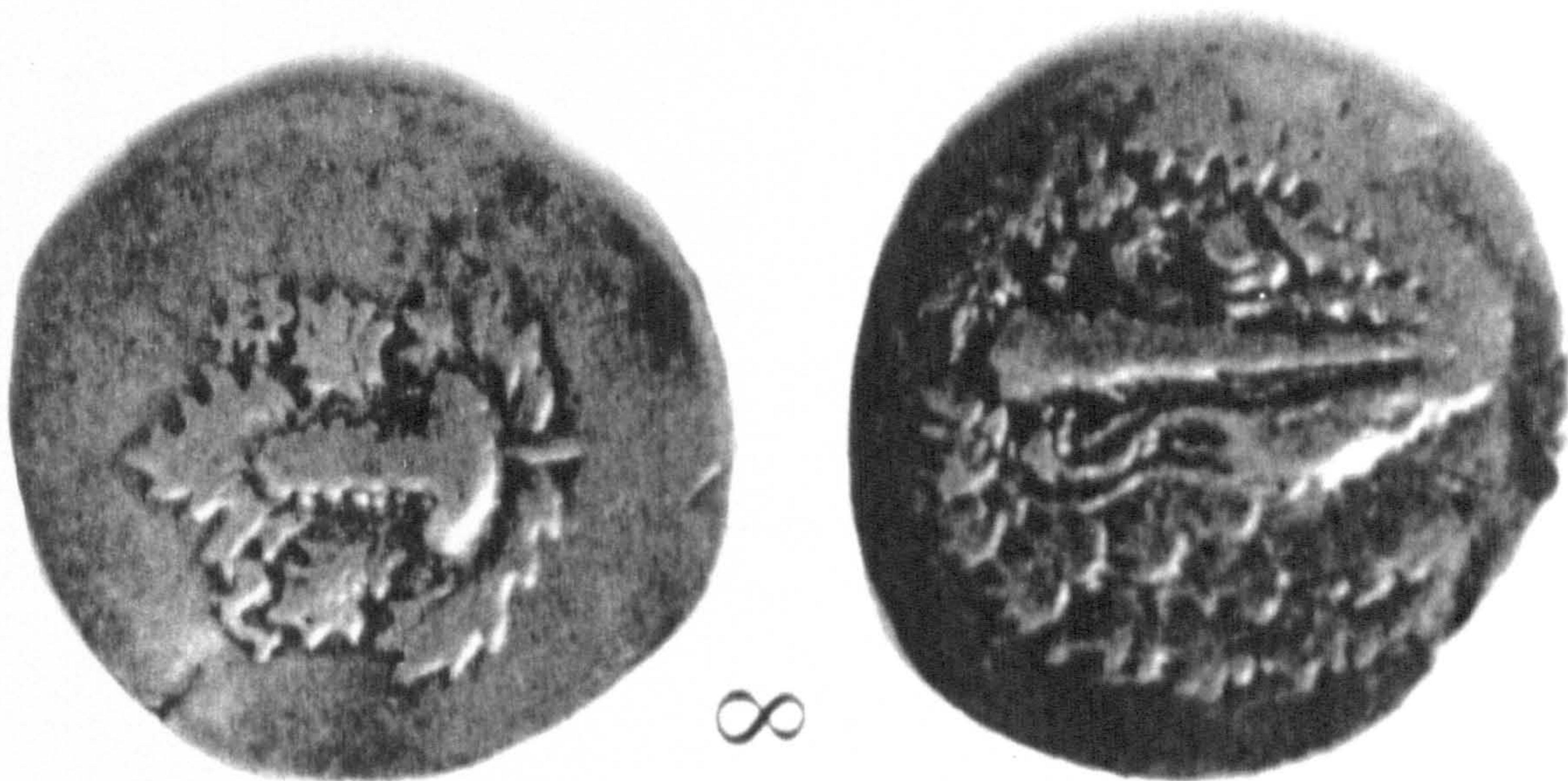
Fig. 10: AE tetradrachm from the reign of Attalos I (241-197 BC).



Fig. 11: Kistophoros, mint of Pergamon.



Fig. 12: Kistophoric drachm, mint of Pergamon.



8

Fig. 13: Kistophoros of the usurper Aristonikos, mint of Thyateira (133-132 BC).

(14.1) Cabinet des Médailles de la Bibliothèque Nationale, Paris



(14.2) British Museum

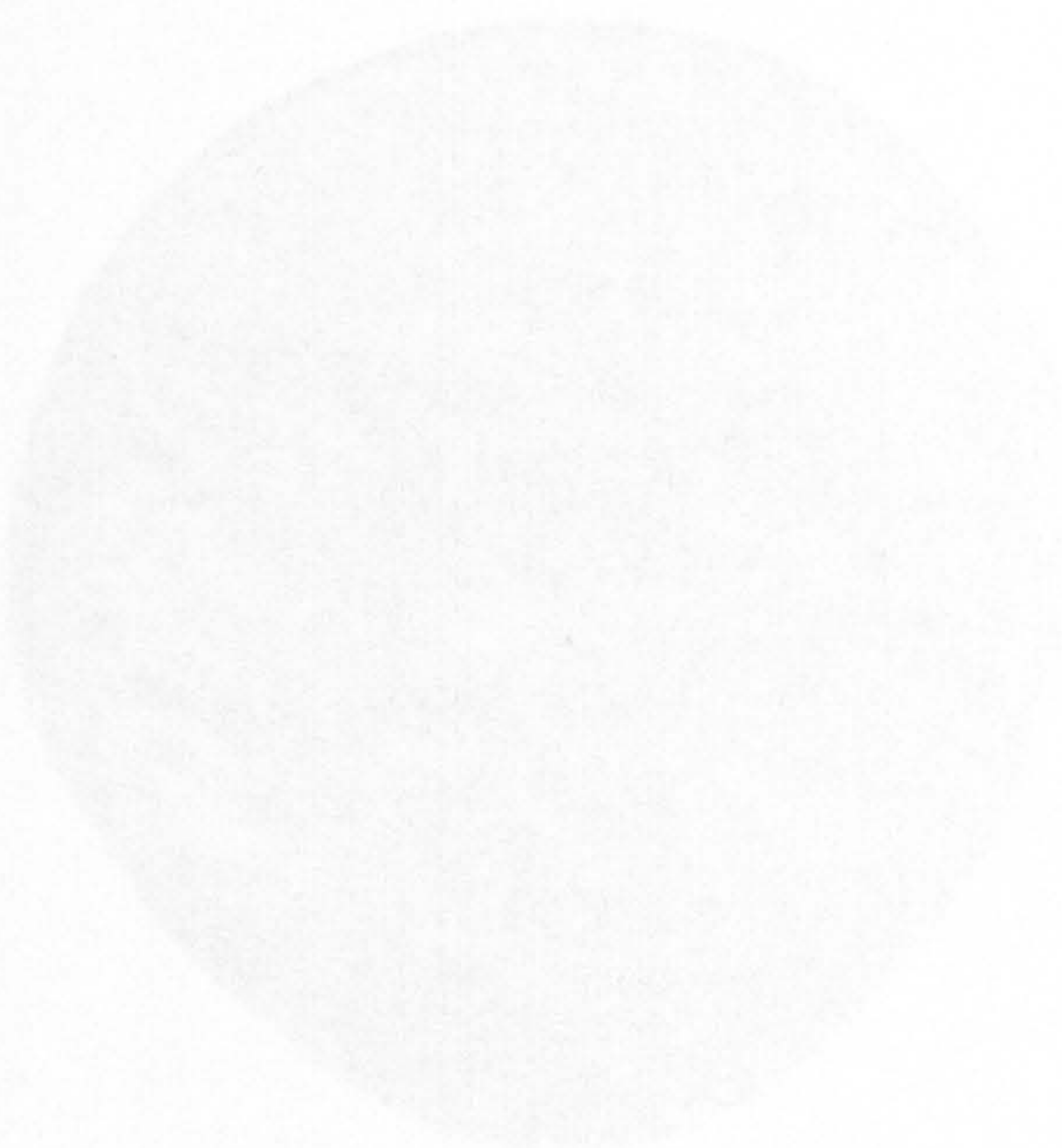


Fig. 14: AE tetradrachms from Pergamon.

(14.1): Cabinet des Médailles de la Bibliothèque Nationale in Paris.



(14.2): British Museum.

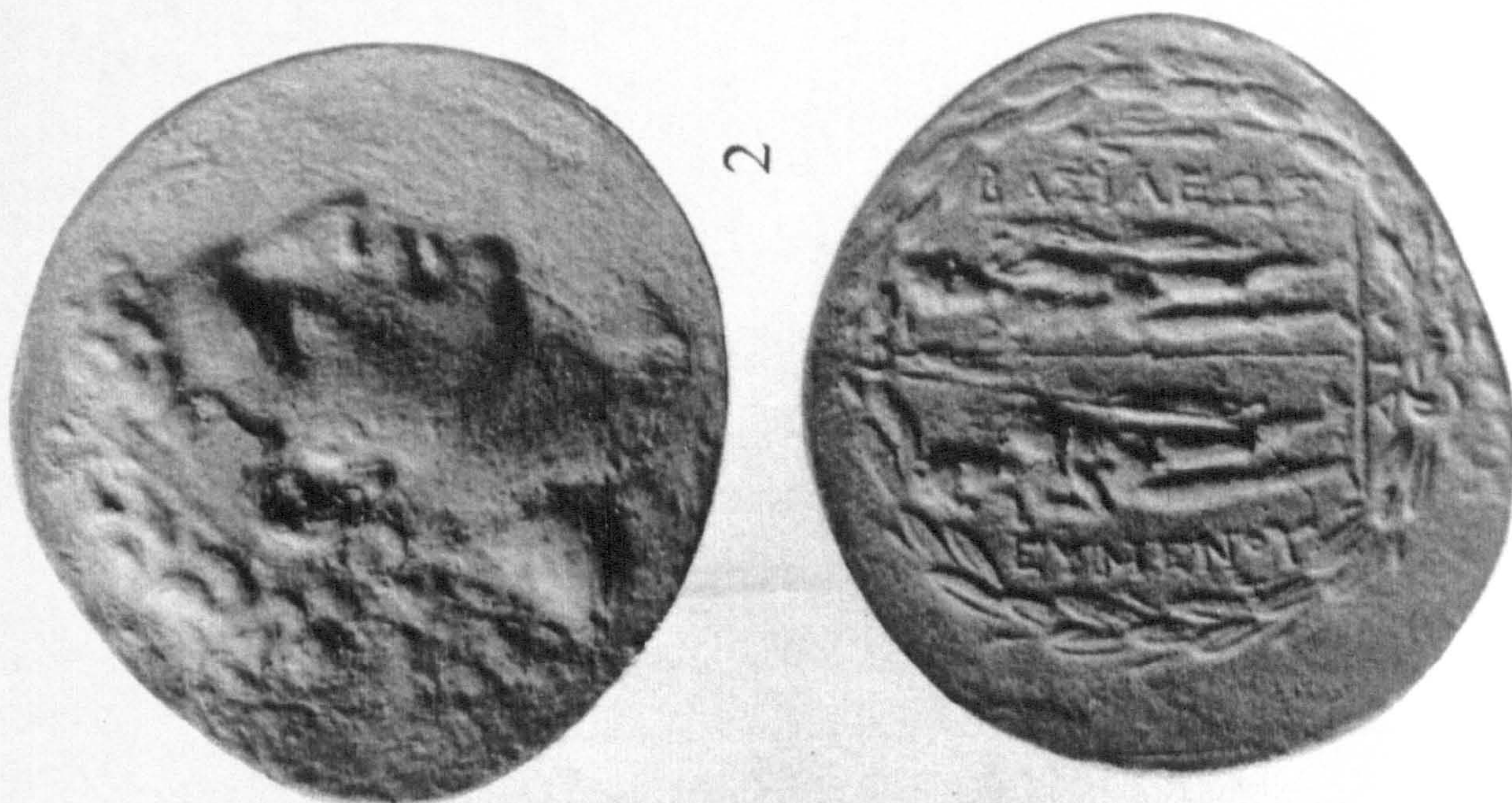


Fig. 15: AE tetradrachm of Athena Nikephoros from Pergamon.



Fig. 16: Marble copy of Pheidias' Athena Parthenos from the library at Pergamon.

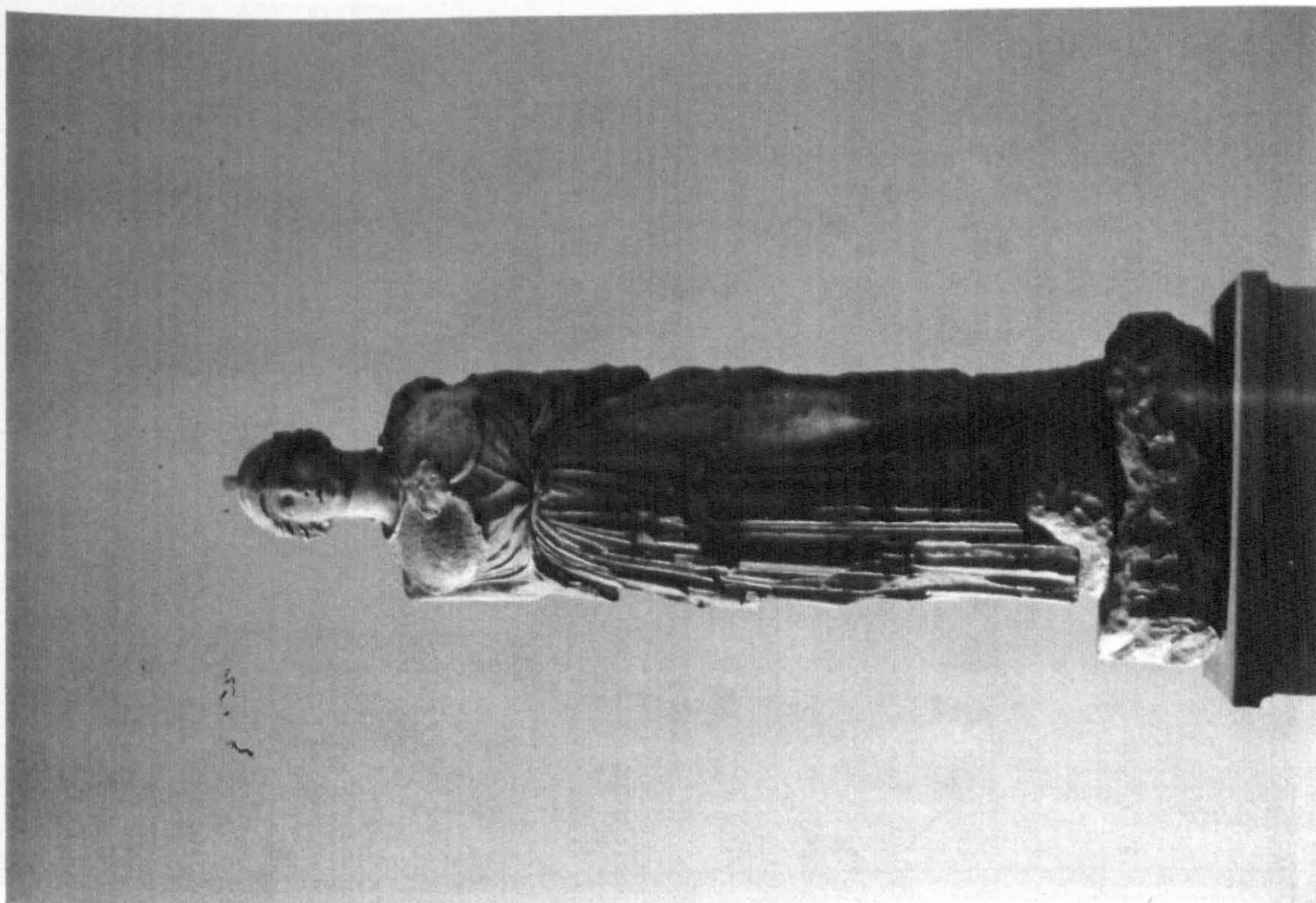


Fig. 17: Marble statue of Athena with the crossed aegis.



Fig. 18: Marble group depicting the release of Prometheus.

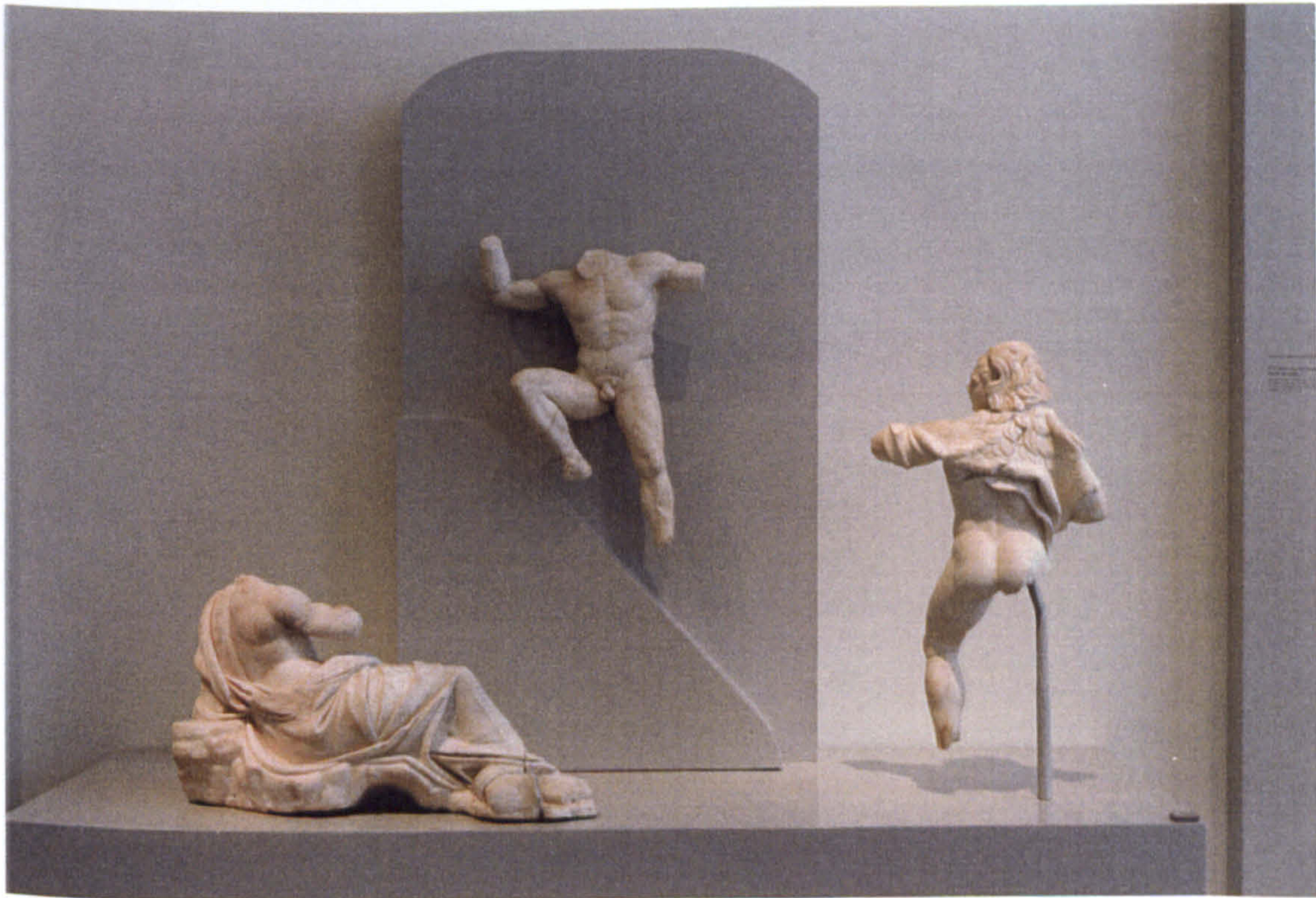


Fig. 19: Schematic plan with votive offerings of the sanctuary of Athena at Pergamon.

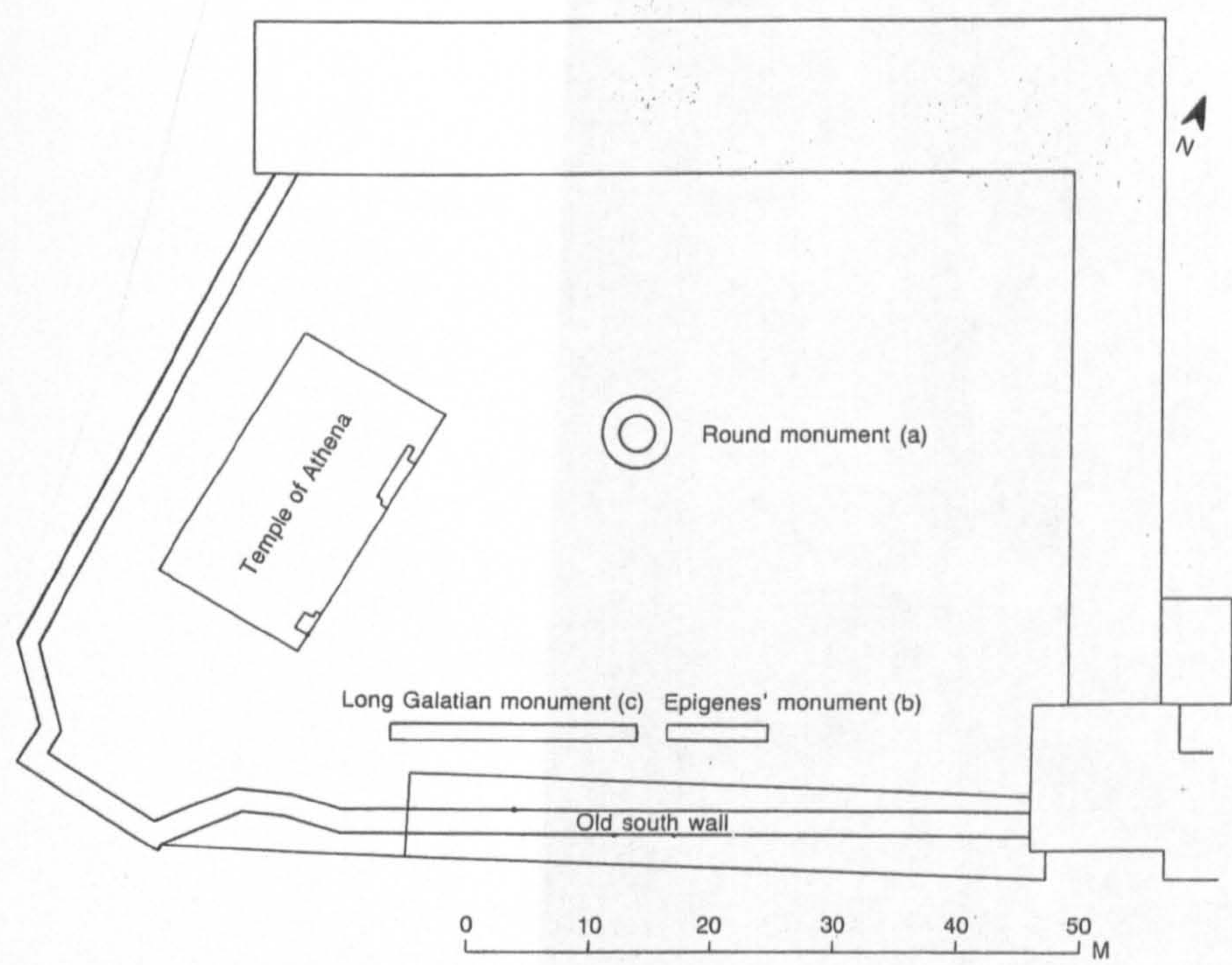


Fig. 20: Reconstruction of Attalos I's *Round Base* monument in Pergamon.



Fig. 21: Ludovisi Gaul and wife.



Fig. 22: Dying Trumpeter.

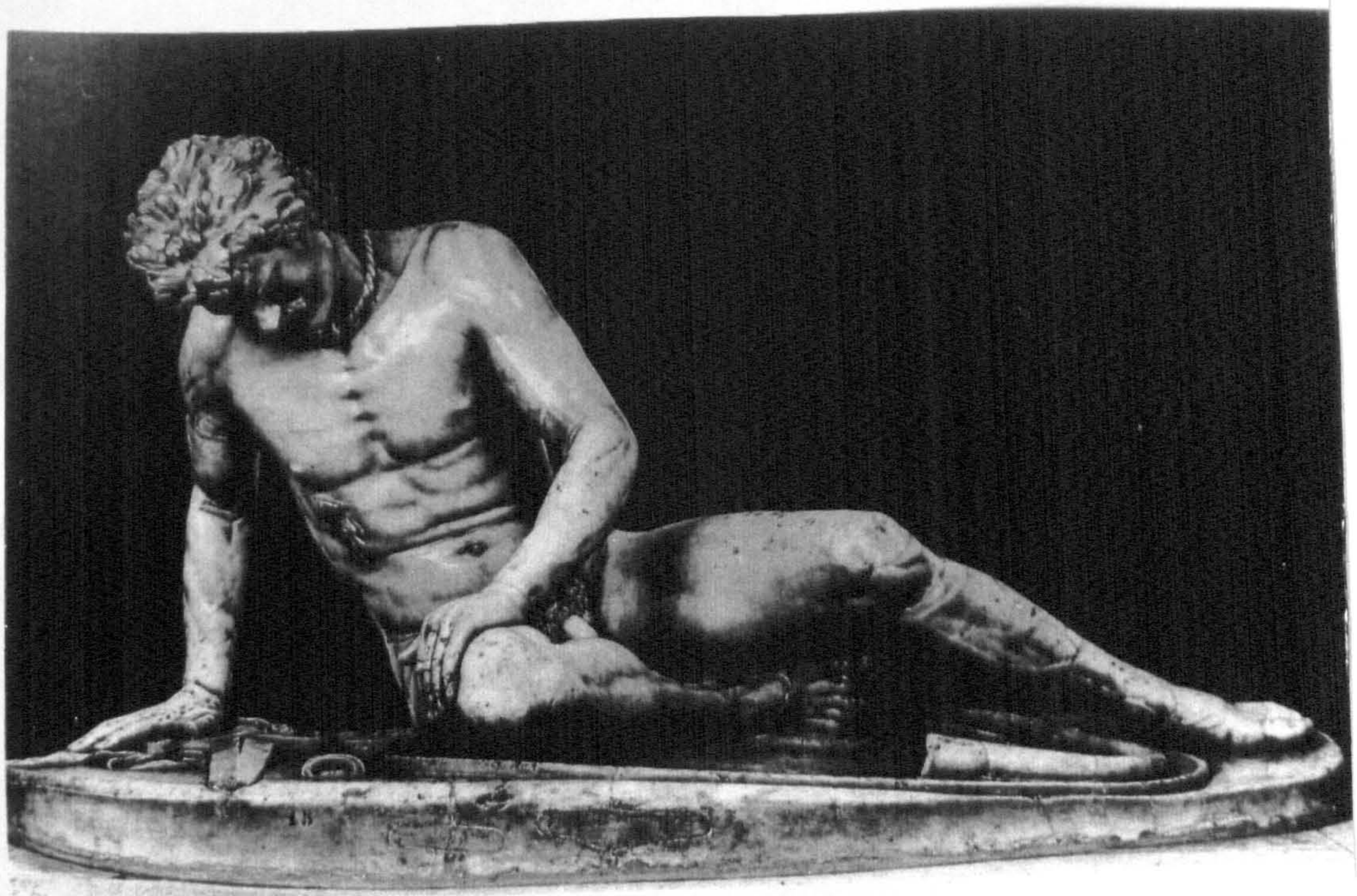


Fig. 23: Reconstruction of Attalos I's *Long Base* monument in Pergamon.

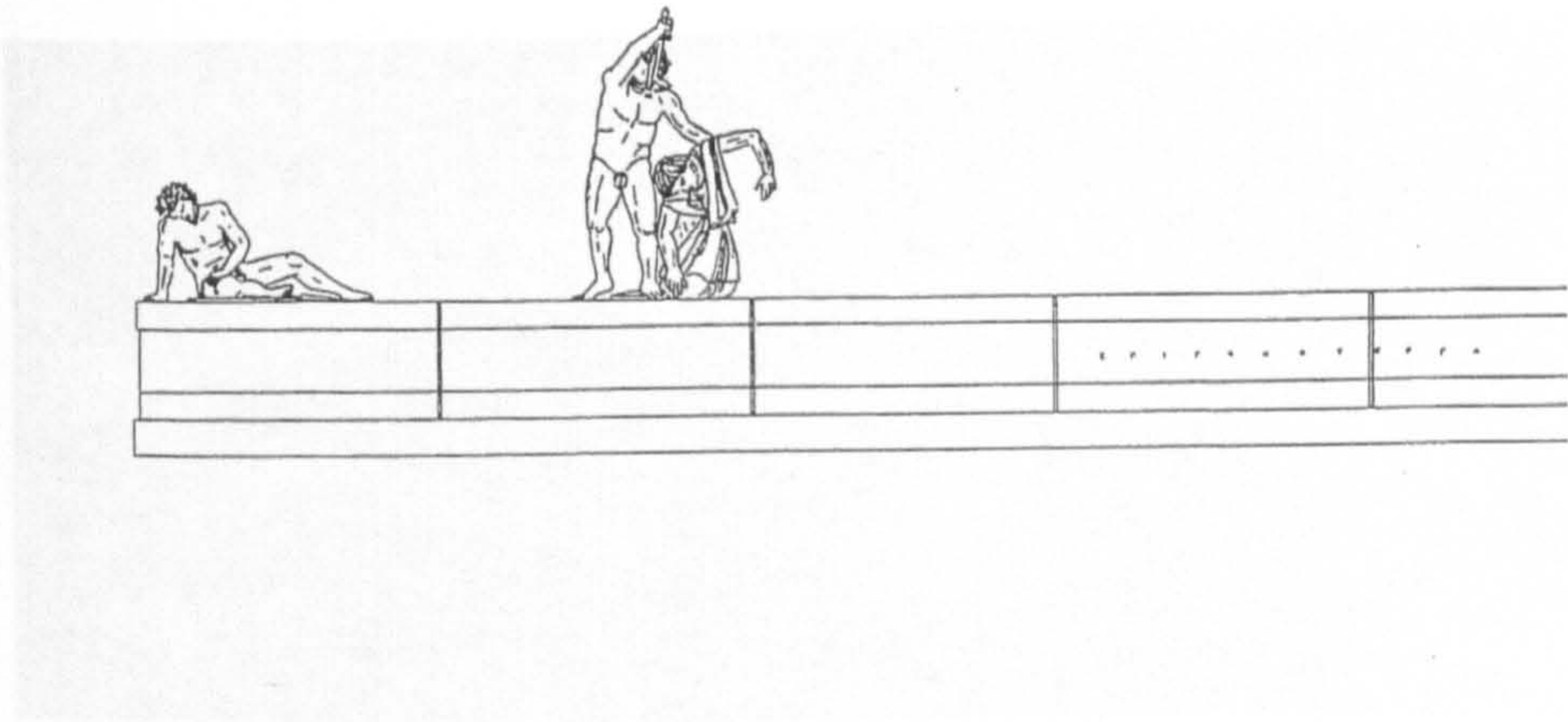
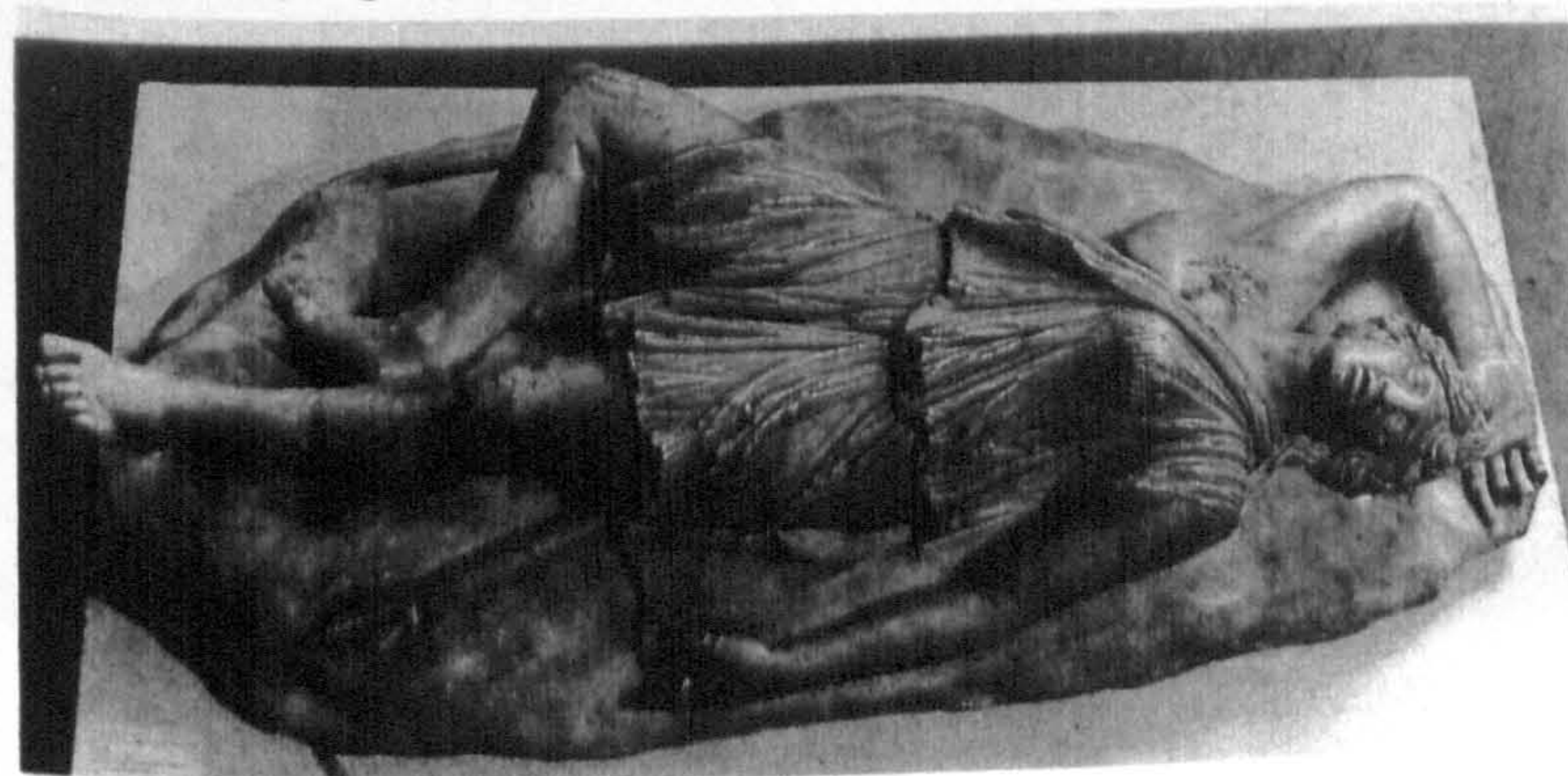


Fig. 24: Roman marble copies of originals from the *Lesser Gauls* monument of Attalos I in Athens.

(24.1): Dying Giant.



(24.2): Dying Amazon.



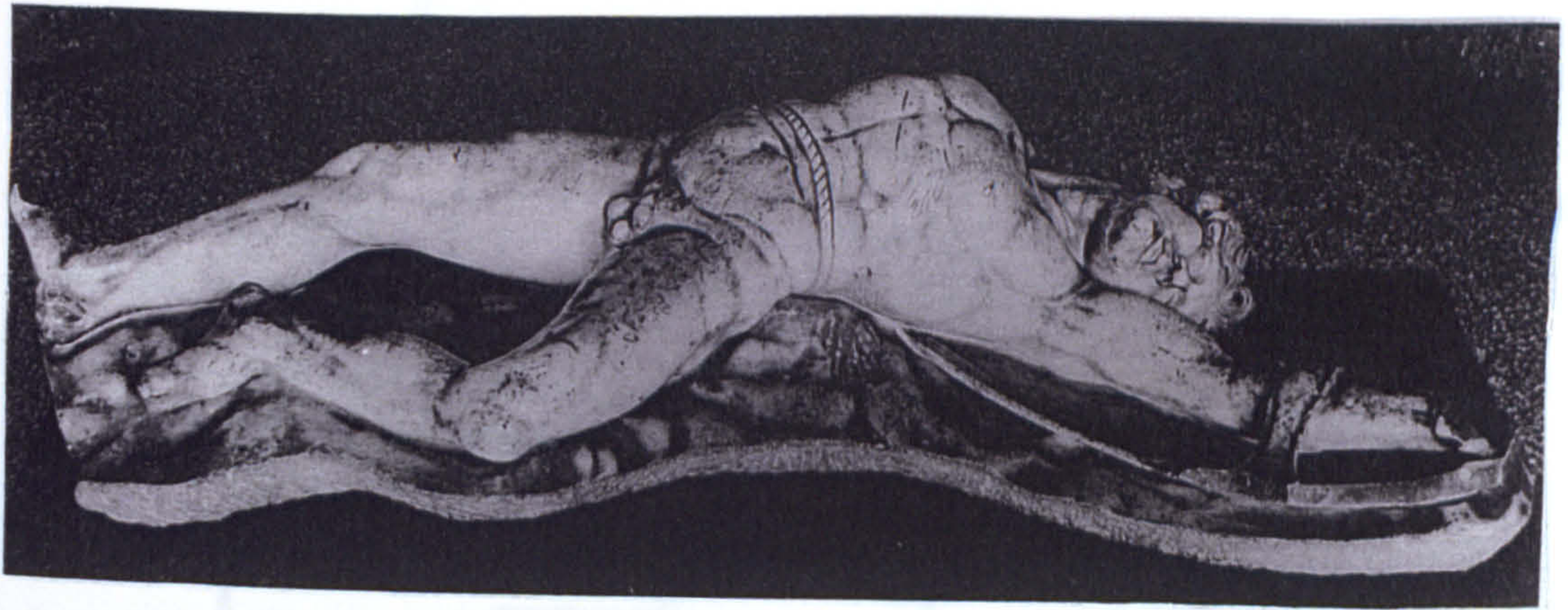


Fig. 25: Detail of mosaic floor from Pergamon.



Fig. 26: Plan of Palace group IV and V on the Pergamene Acropolis.

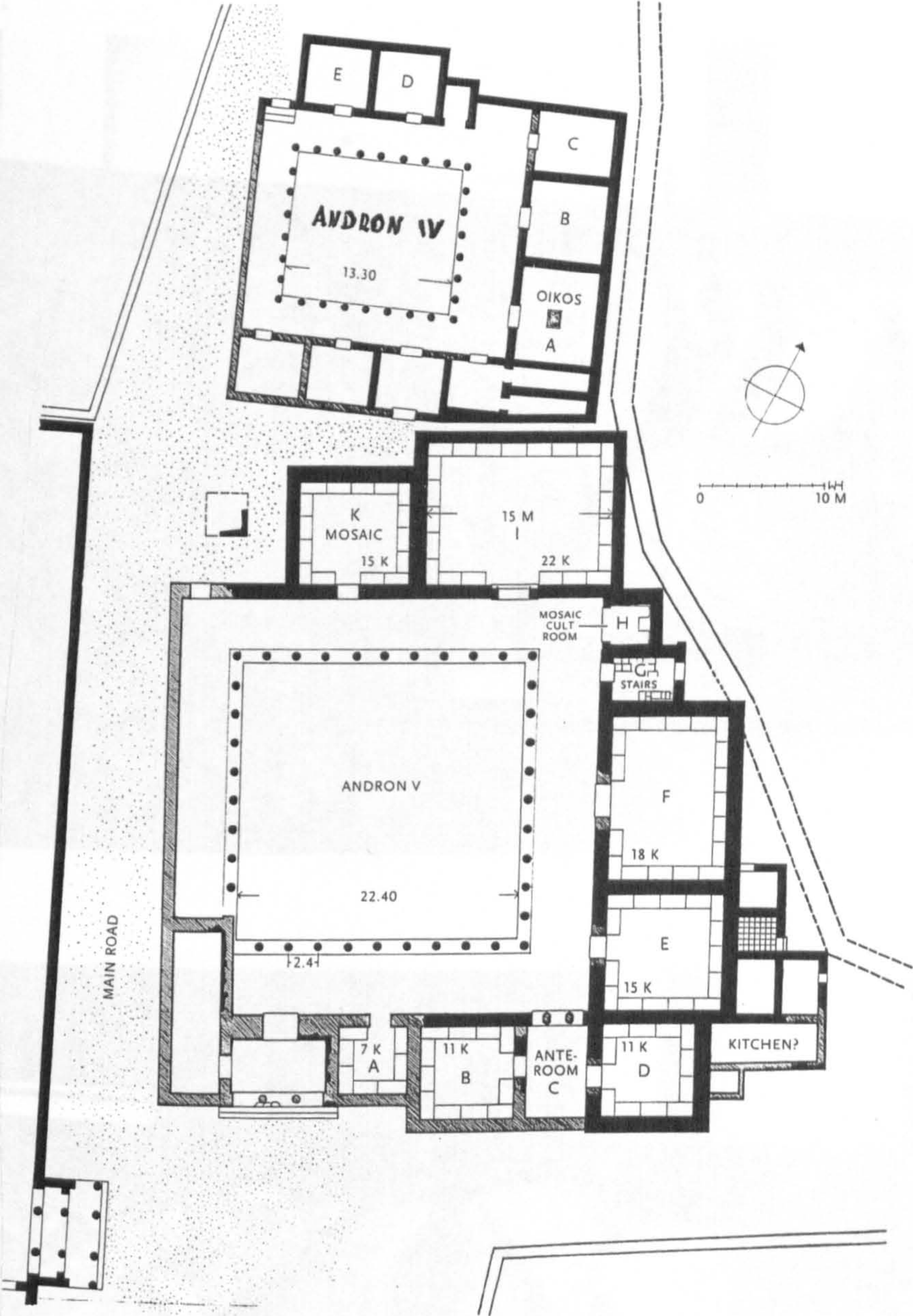
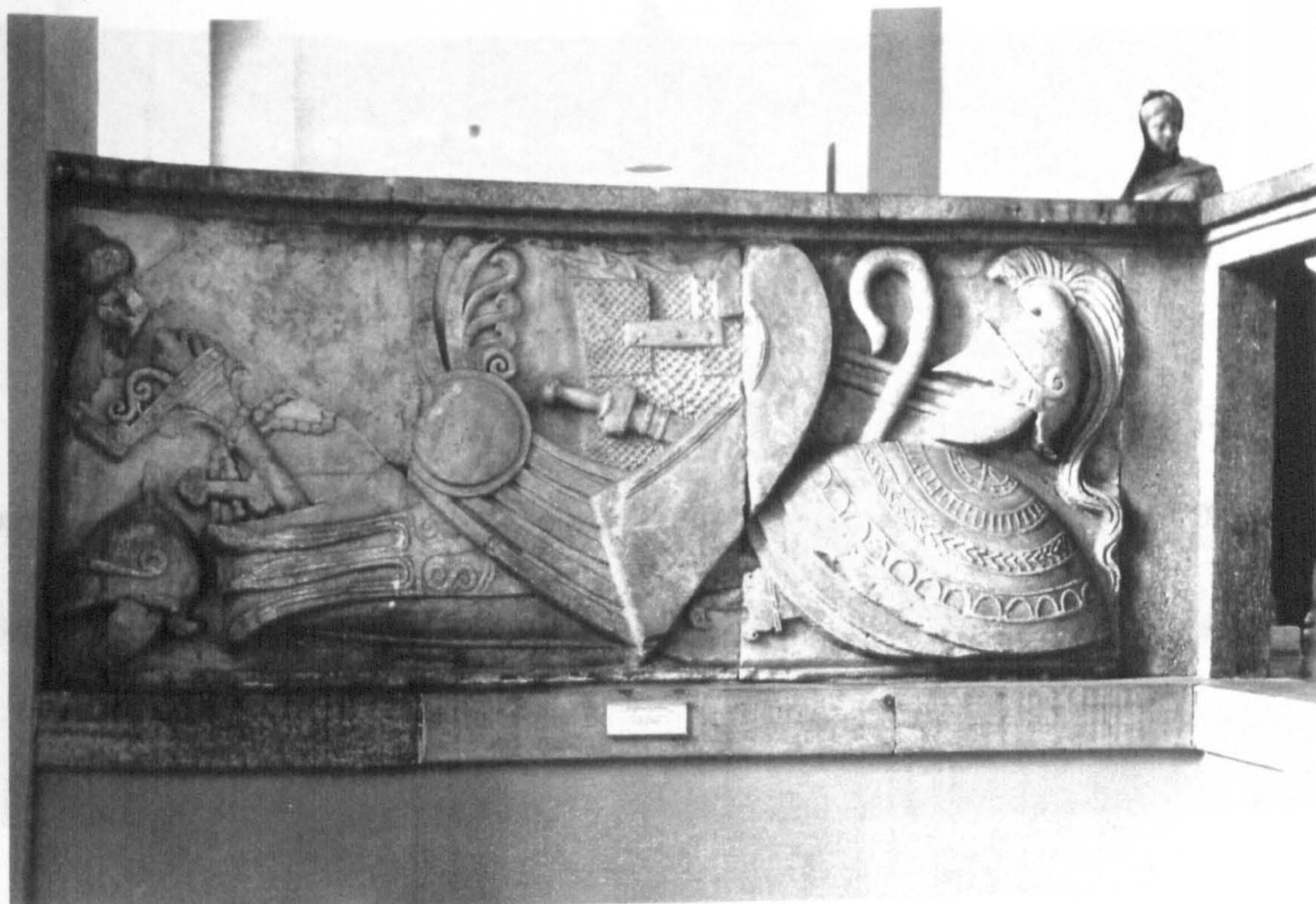
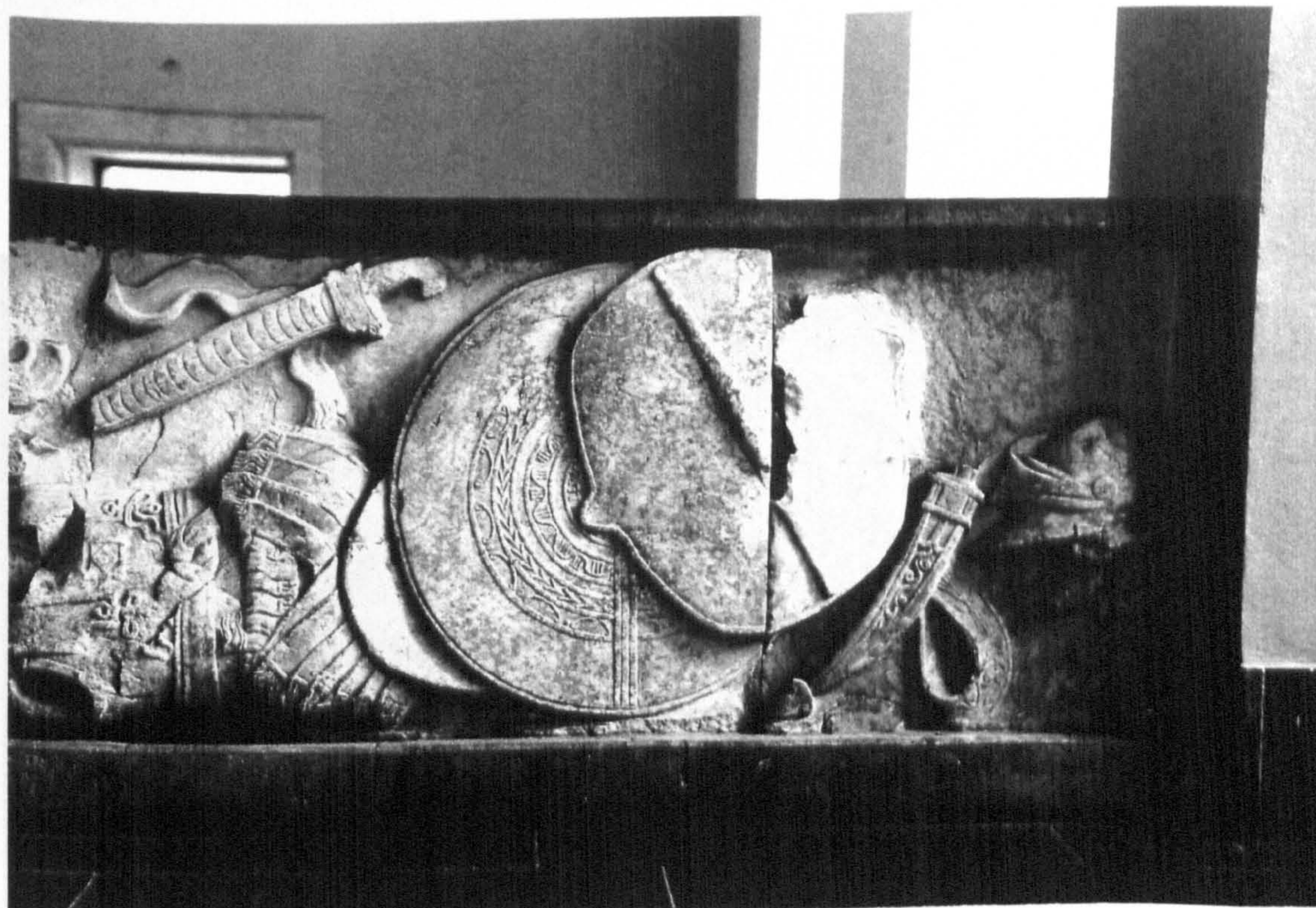


Fig. 27: Marble armour reliefs from the Athena sanctuary in Pergamon.

(27.1):



(27.2):



(27.3): Hopfield's reconstruction of the 'Great War'.



(27.4): Statue of Kybele from a Hittite temple.

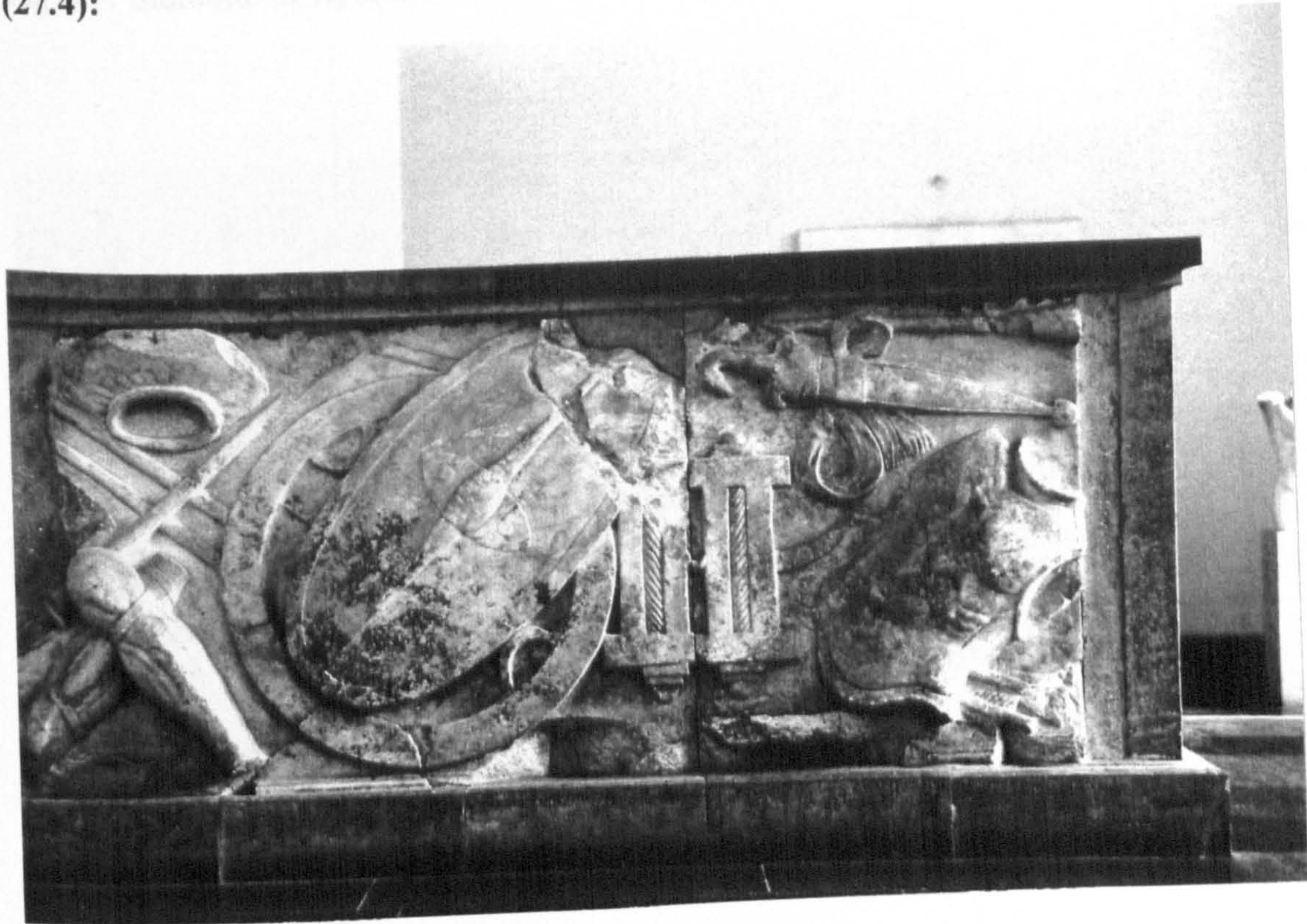


Fig. 28: Hoepfner's reconstruction of the Pergamene Library.

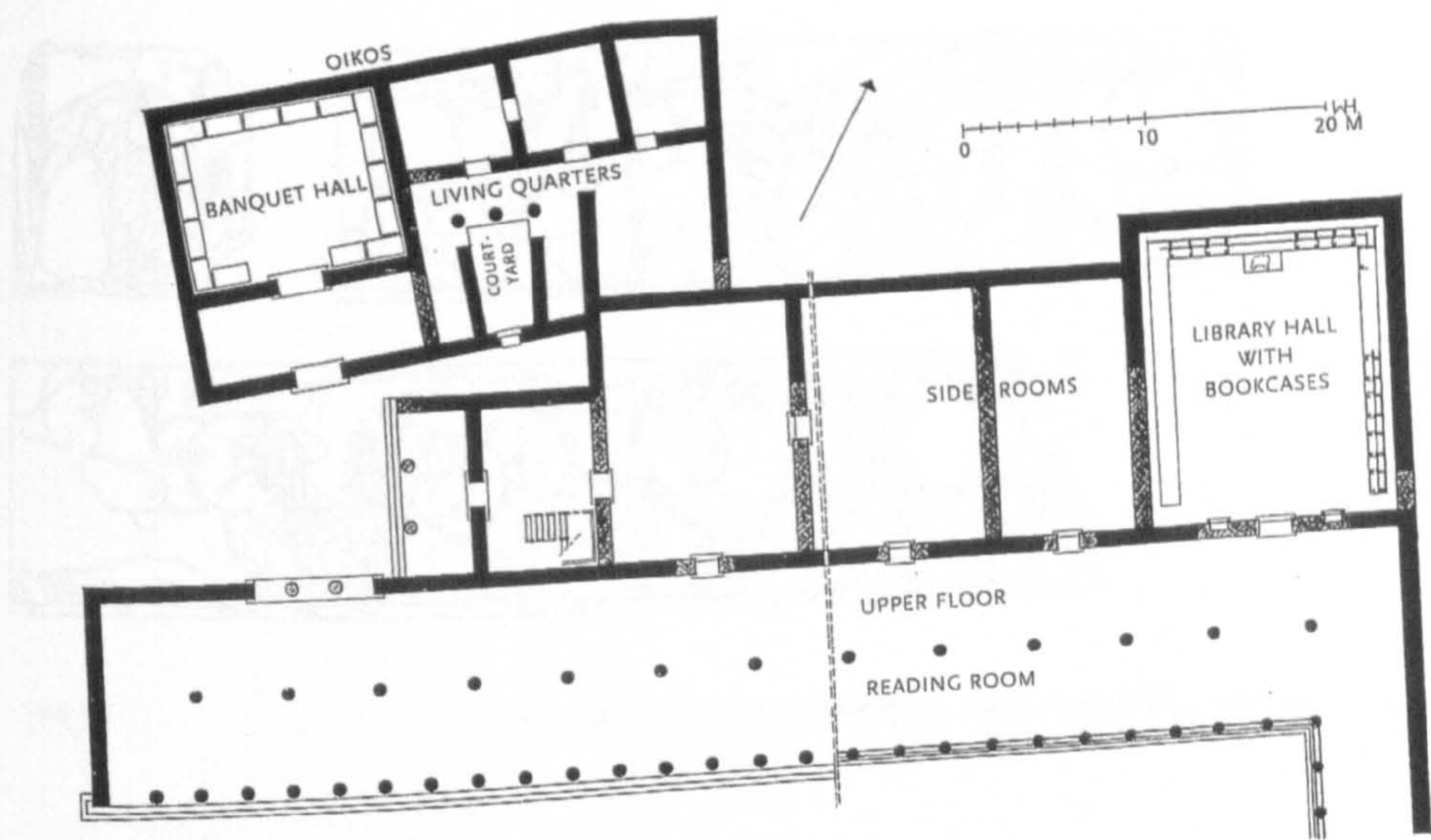


Fig. 29: Statuette of Kybele from Mamurt-Kaleh.

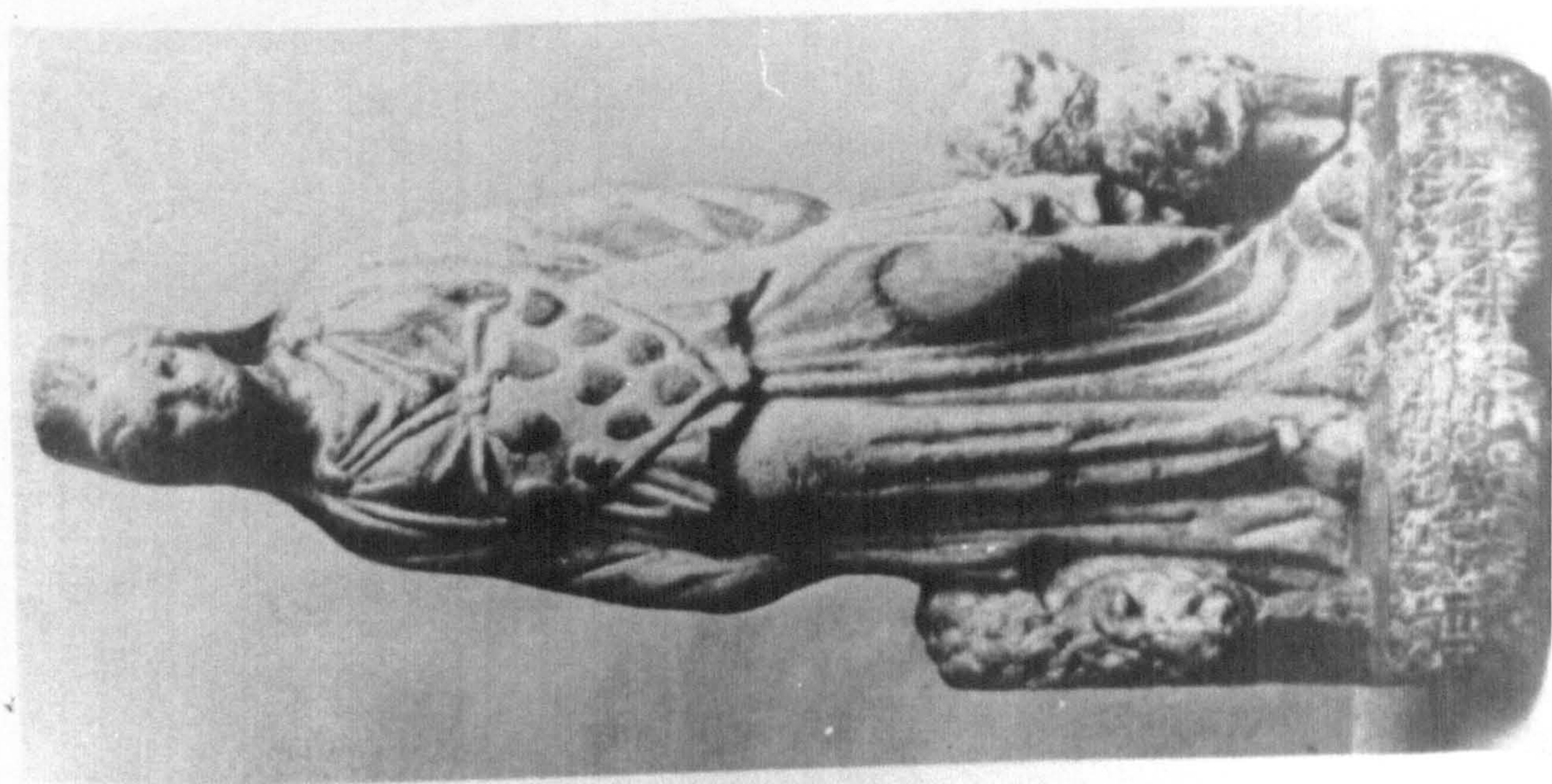


Fig. 30: The Gigantomachy from the north frieze of the Siphnian treasury at Delphi.

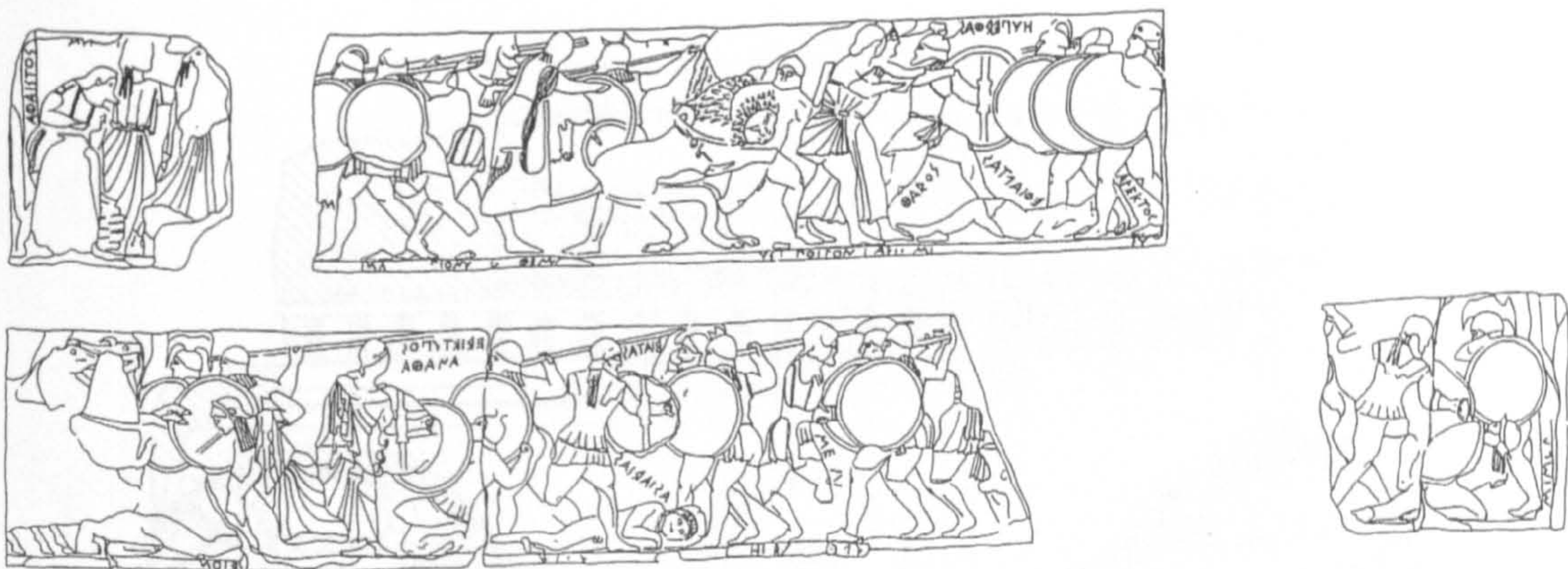


Fig. 31: Red figure neck amphora by the Suessula Painter.



Fig. 32: Drawing of a frieze with *bucrania* and festoons from the temple of Demeter and Kore Thesmophoroi in Pergamon.

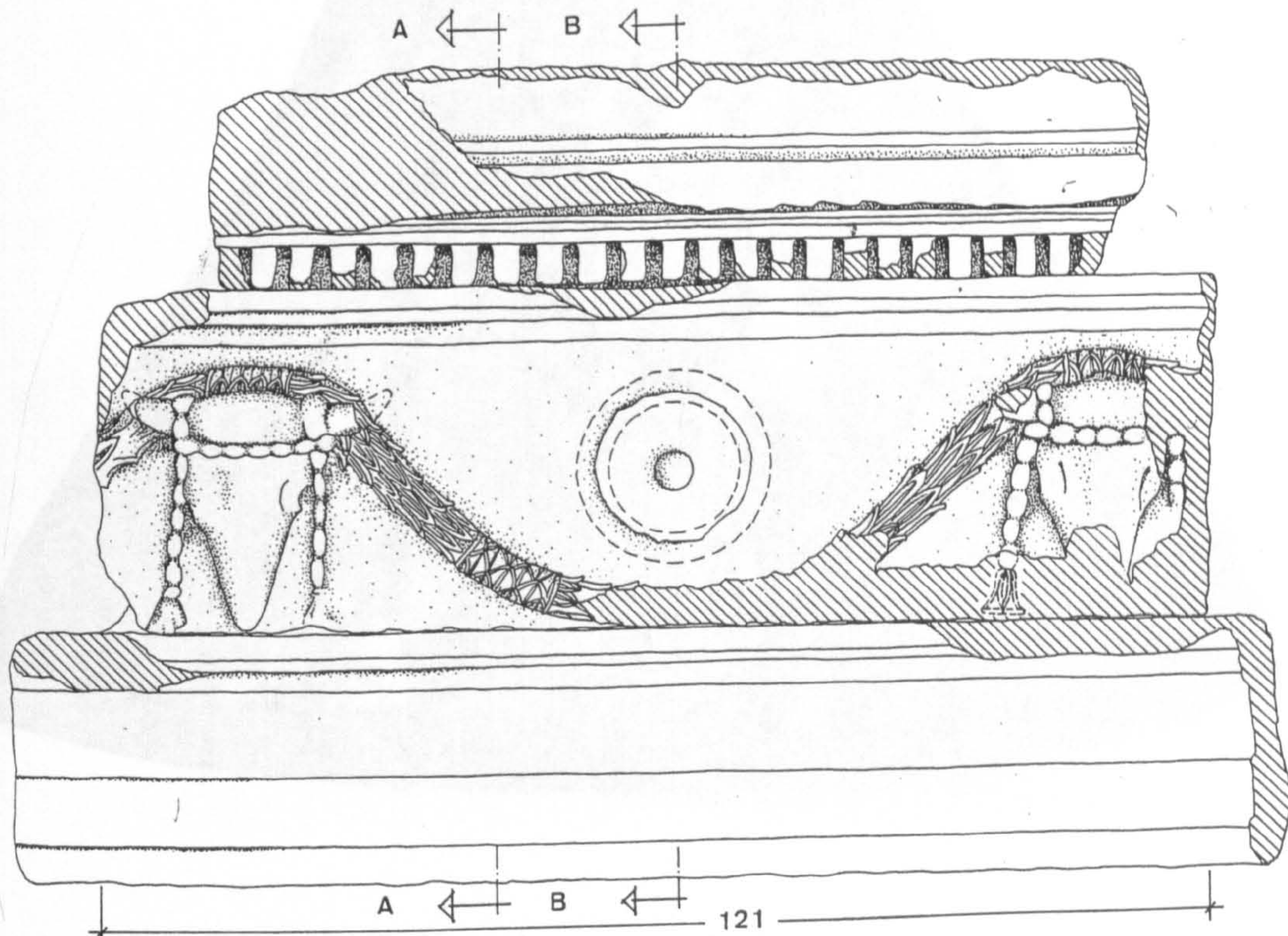


Fig. 34: Red figure column capitals by the Doric order.

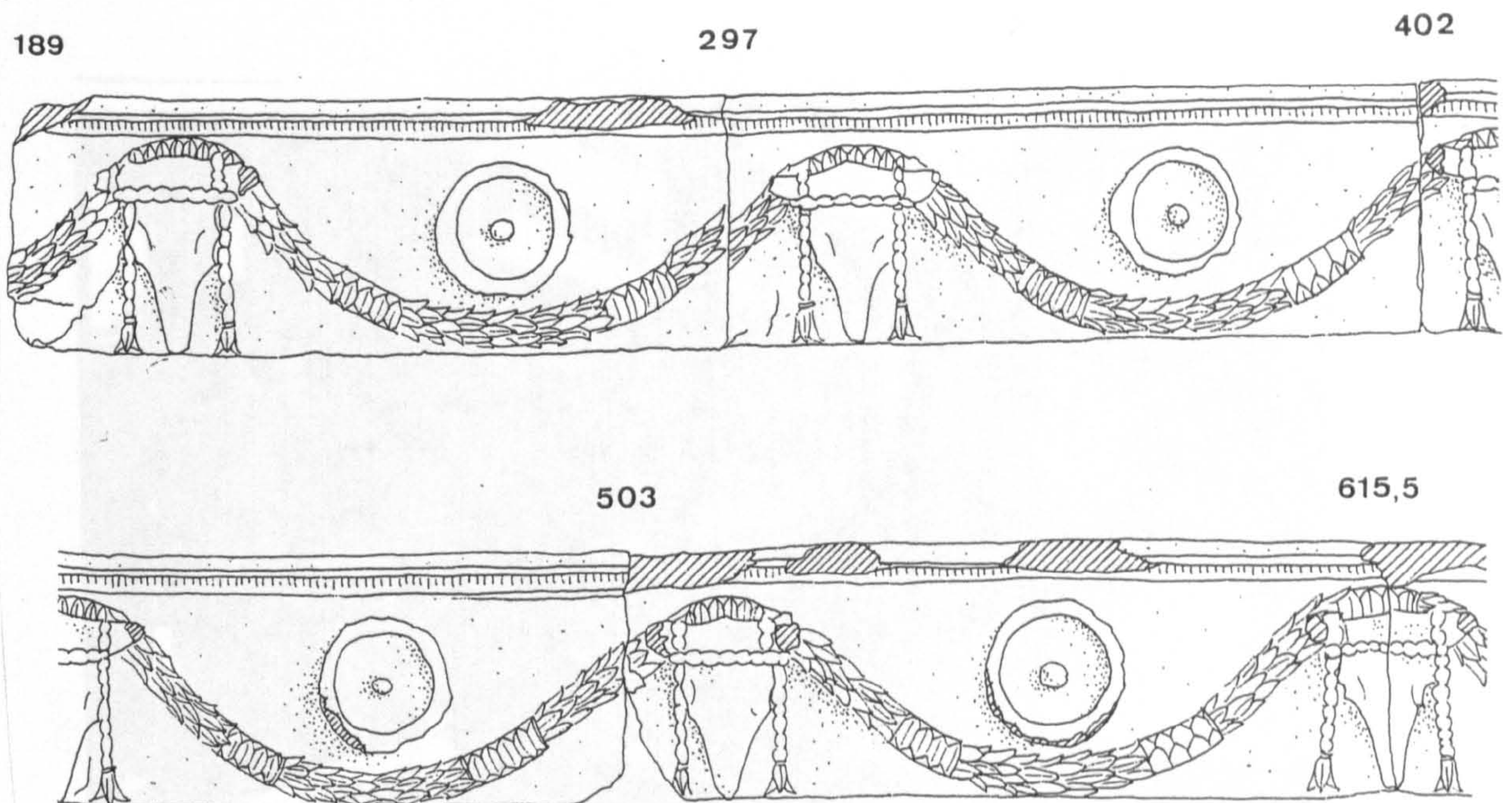


Fig. 33: Red figure pelike by the Eleusinian Painter.



Fig. 34: Red figure calyx crater by the Underworld Painter.



Fig. 35: Black figure Panathenaic vase from Eretria.

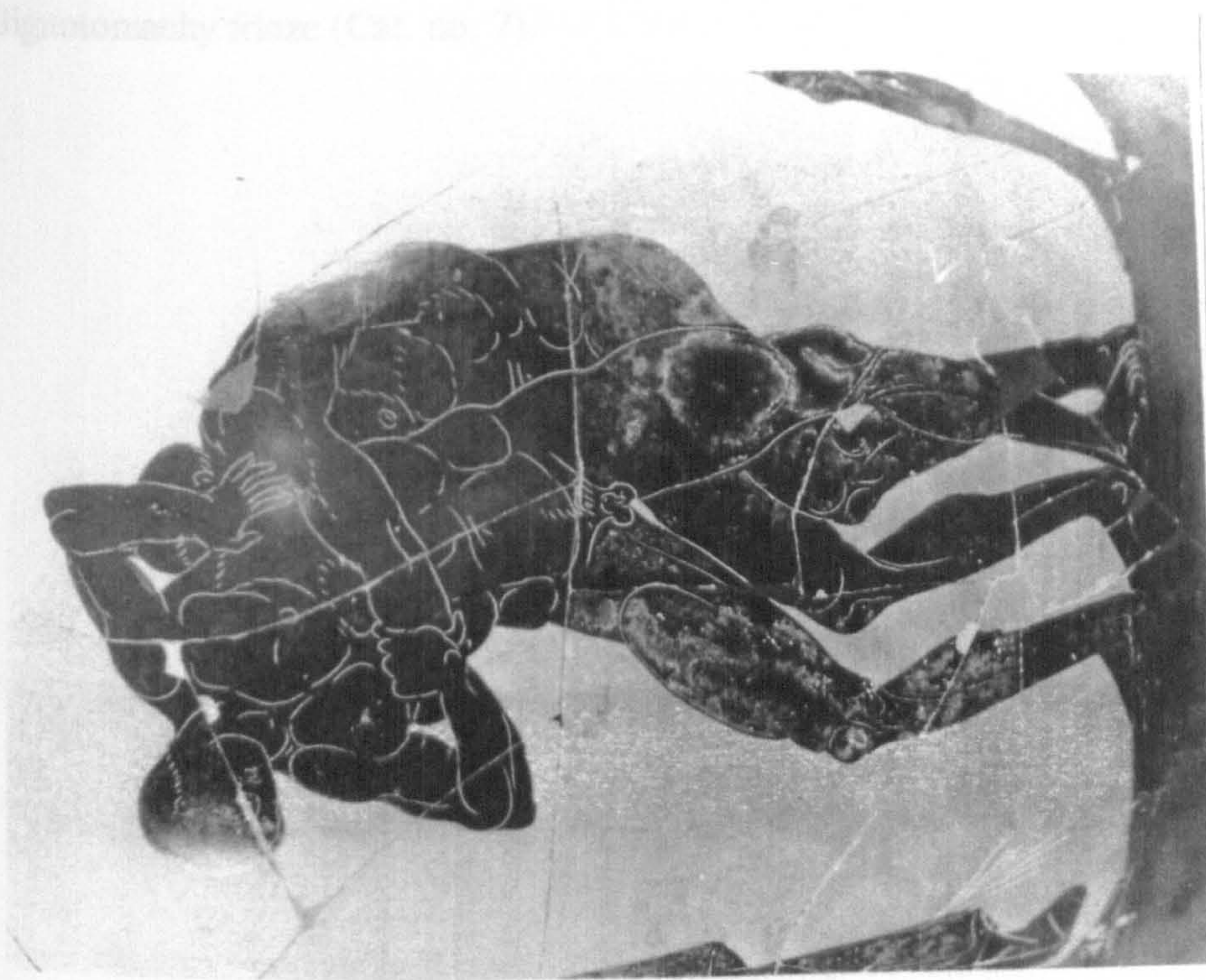


Fig. 36: Red figure volute crater (François Vase) by Kleitias and Ergotimos.

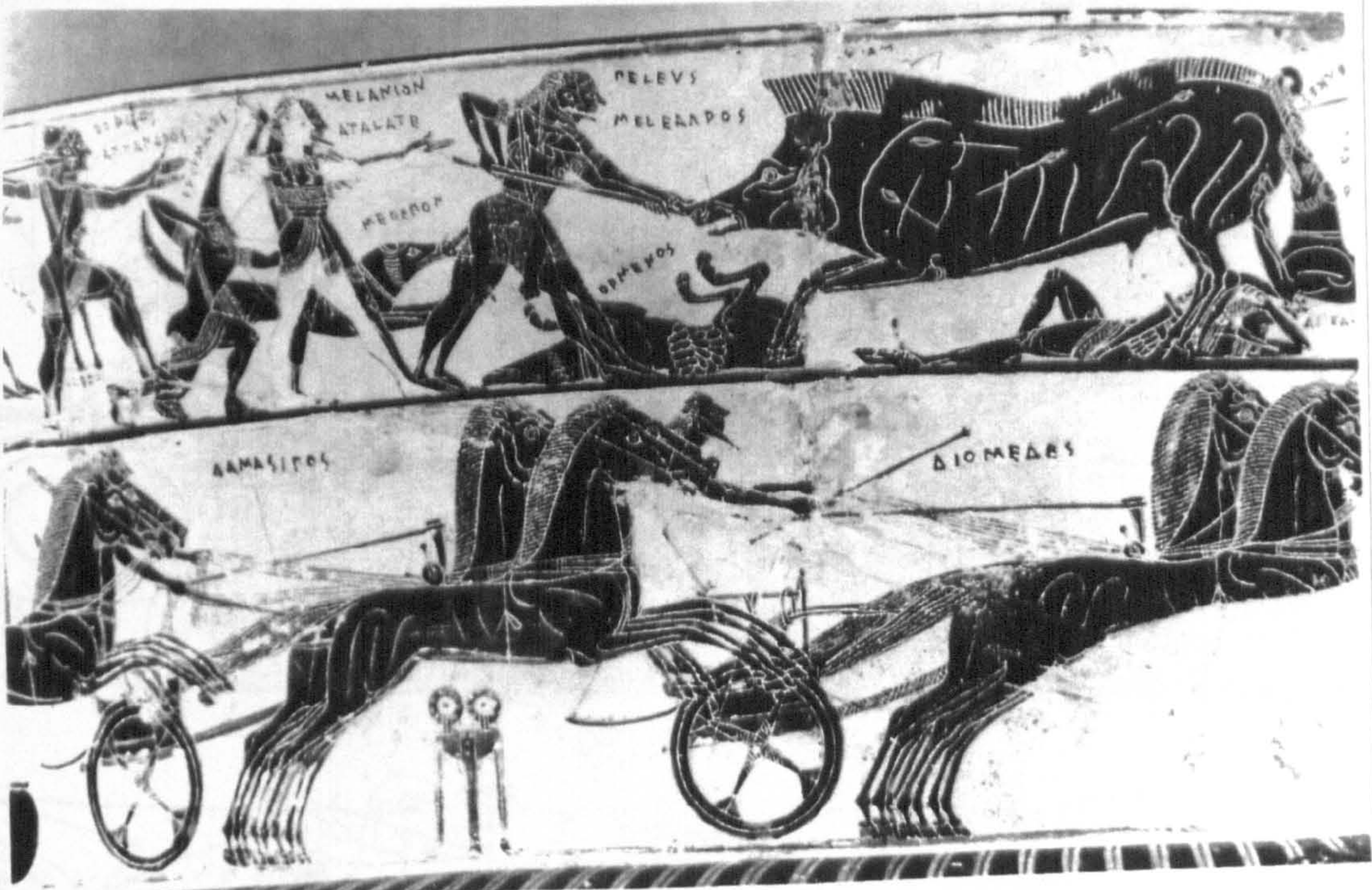


Fig. 37: Reconstruction drawing of the hammer held by the figure in panel 15 of the Gigantomachy frieze (Cat. no. 7).



Fig. 38: Reconstruction of the Gigantomachy on a black figure dinos by the painter Kyllenios; after Moore.

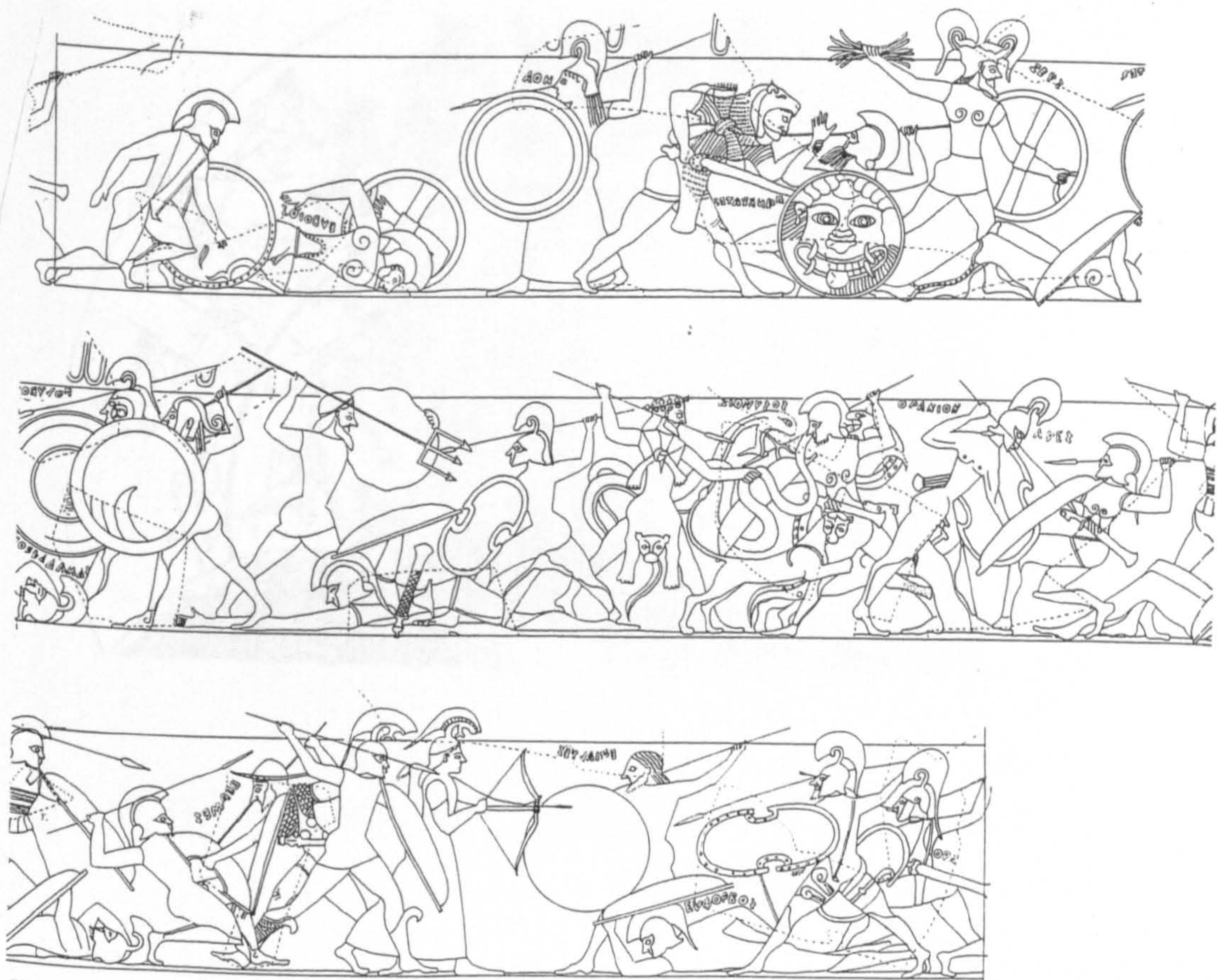
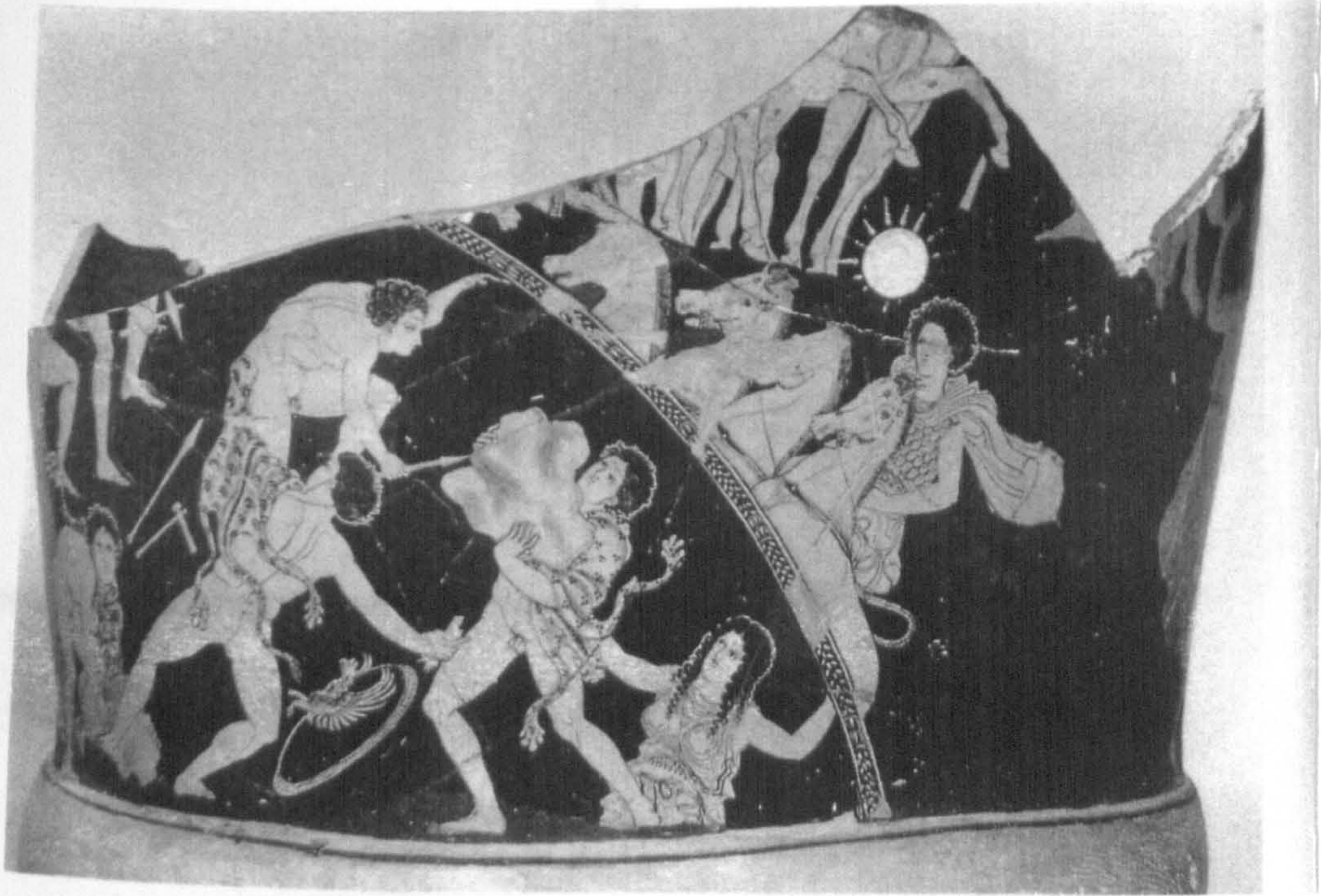


Fig. 39: *Fragment of a red figure calyx crater*
(39.1): Red figure calyx crater near the Pronomos Painter.



(39.2): Vian's reconstruction of the Gigantomachy on the Athena Parthenos shield.

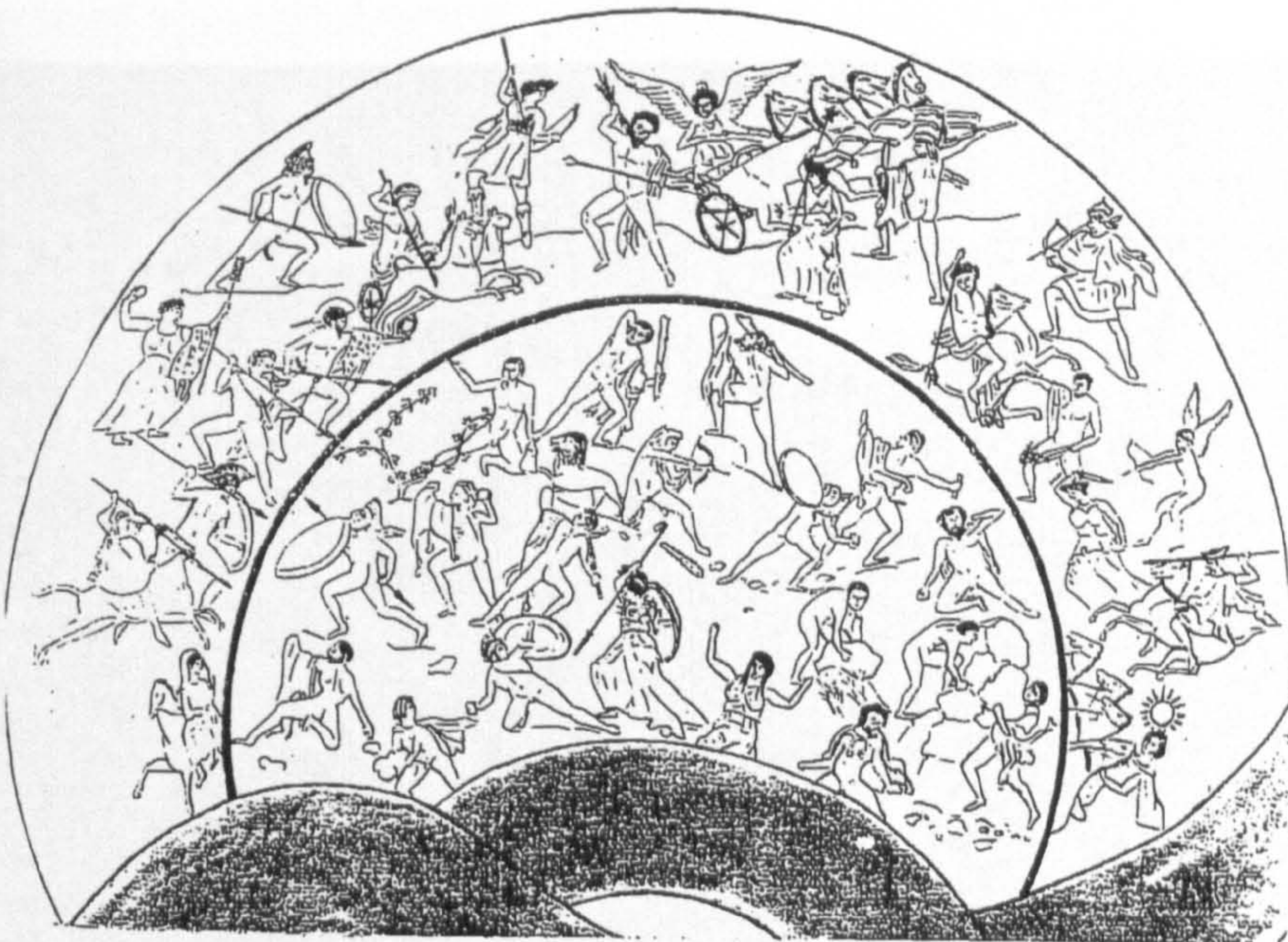


Fig. 40: Fragment of a south Italian embossed mirror case.

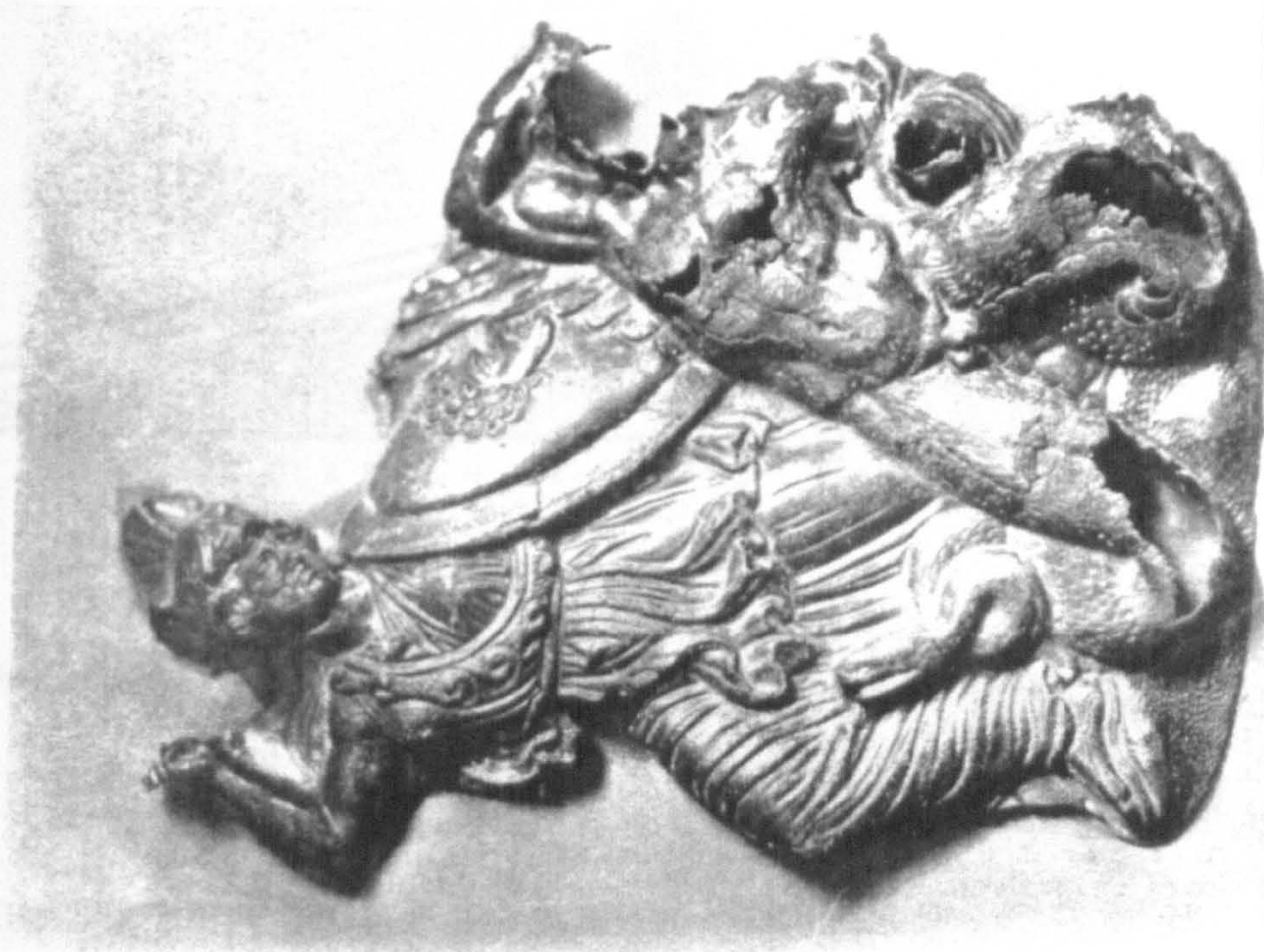


Fig. 41: Tiara type helmet from Macedonia.

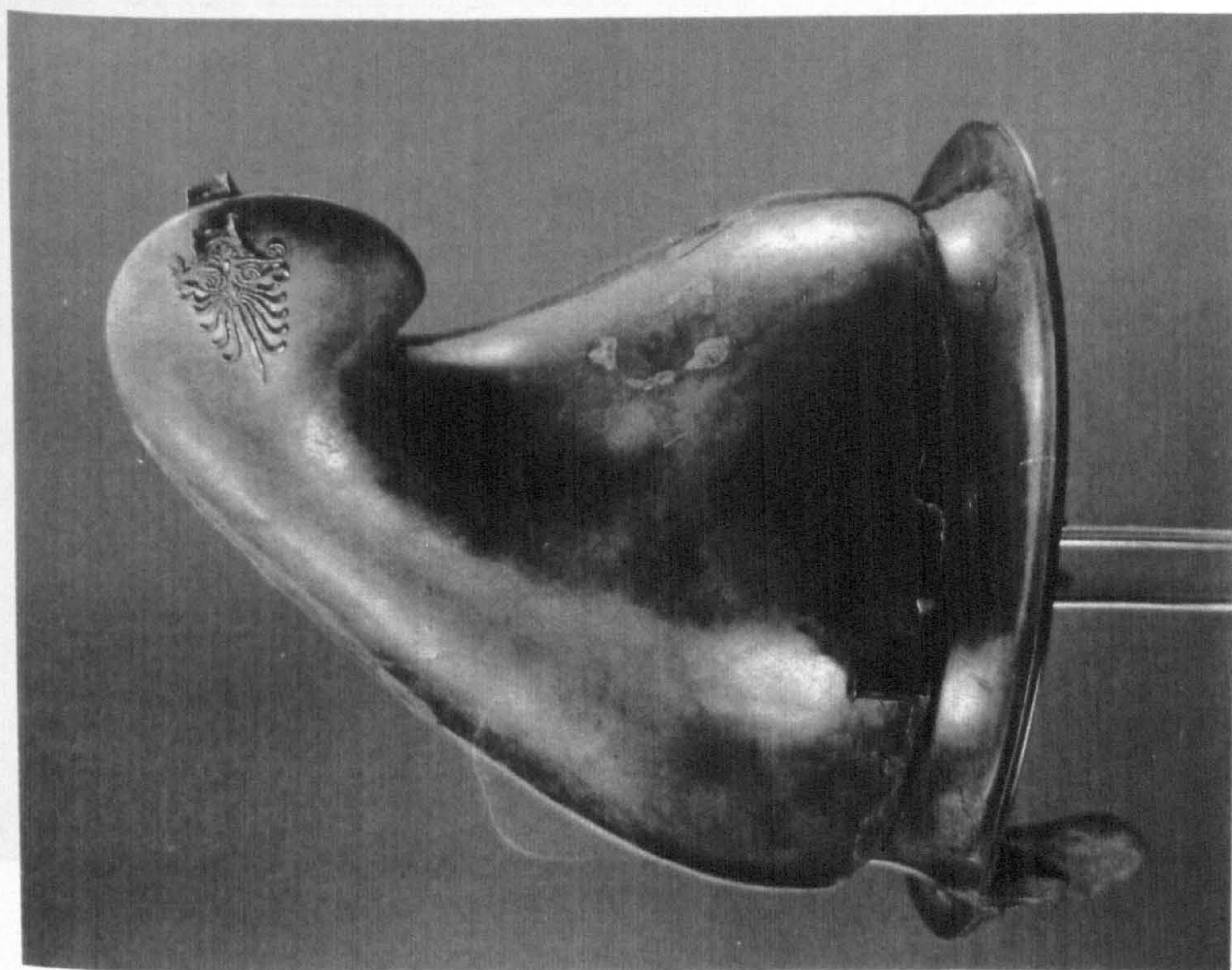


Fig. 42: Drawing reconstruction of the Parthenon's west pediment.



Parthenon. West Pediment. Drawing combining extant fragments with Carrey's drawings. After Berger. (The originals are in London unless otherwise stated). The figures drawn by Carrey are left plain

A – reclining hero (or river god, 'Ilissos'; cf. 18.A,P). B, C – King Kekrops and daughter, coiled snake between them. D-F – perhaps Kekrops' other daughters and between them his son Erysichthon. G – Athena's charioteer, probably Nike. H – Hermes. I, K – the horses' belly may have been supported by a Triton. L – Athena (London and part of head in Acr.). M – Poseidon, cf. 81. Between L and M many place an olive tree (of which there are scraps which might belong); or Zeus' thunderbolt (Simon). N – winged attendant of Poseidon's chariot, probably Iris. O – Poseidon's charioteer, his consort Amphitrite; a sea-serpent (ketos) with porcine snout below. P, Q, R – woman with 2 children, probably Oreithyia, the Attic princess with Kalais and Zetes. S, T, U – a youth on a woman's lap and another woman. V – kneeling male. W – reclining woman. 'Kephalos and Prokris' for V and W are implausible. Local river or fountain (Kallirhoe) deities are suggested (cf. A, and Olympia east, according to Paus.). Probably all (A-F, P-W) are Attic royalty or heroes

Fig. 43: Laokoon group.

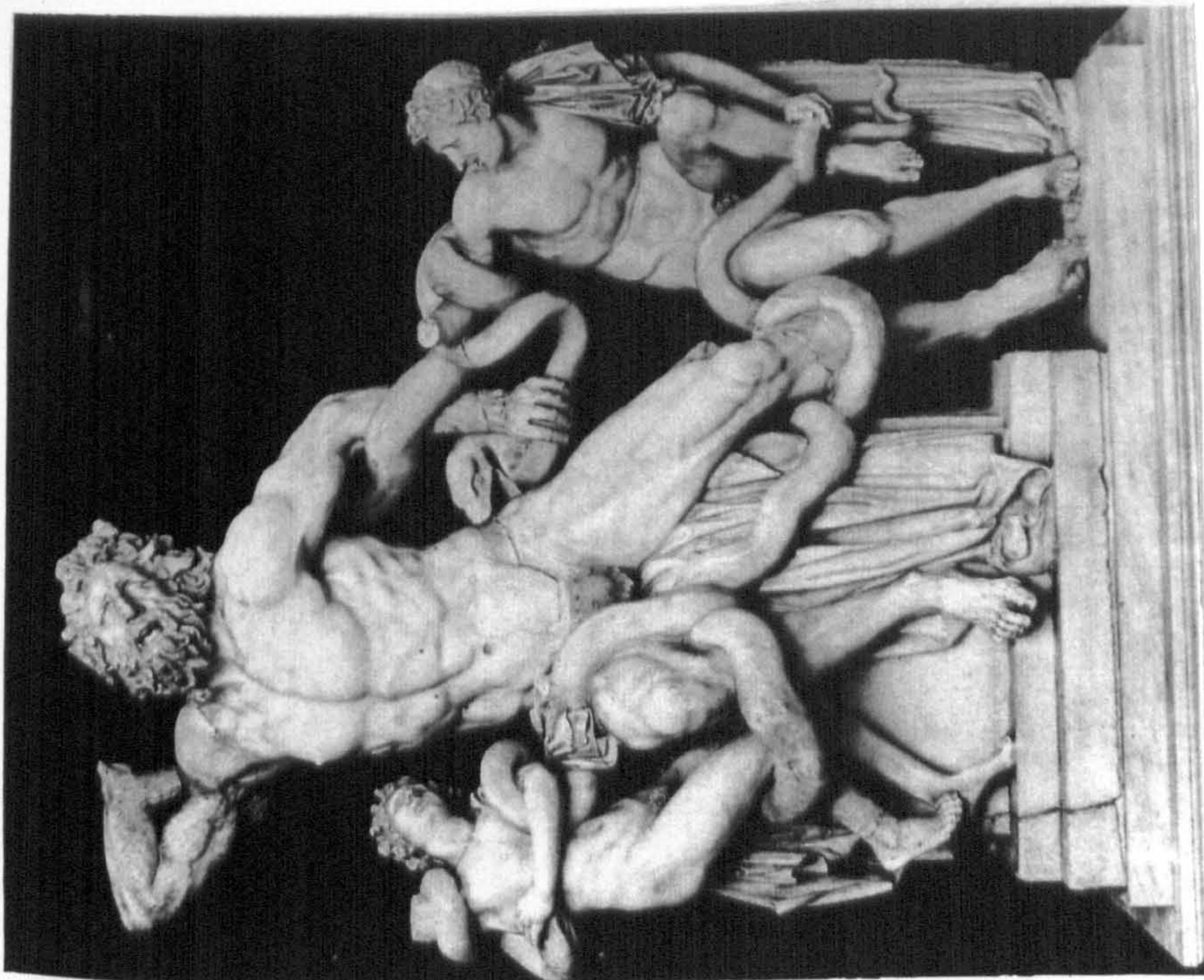


Fig. 44: Drawing reconstruction of the Parthenon's east metopes.



Fig. 45: Inside of a red figure cup from Vulci.

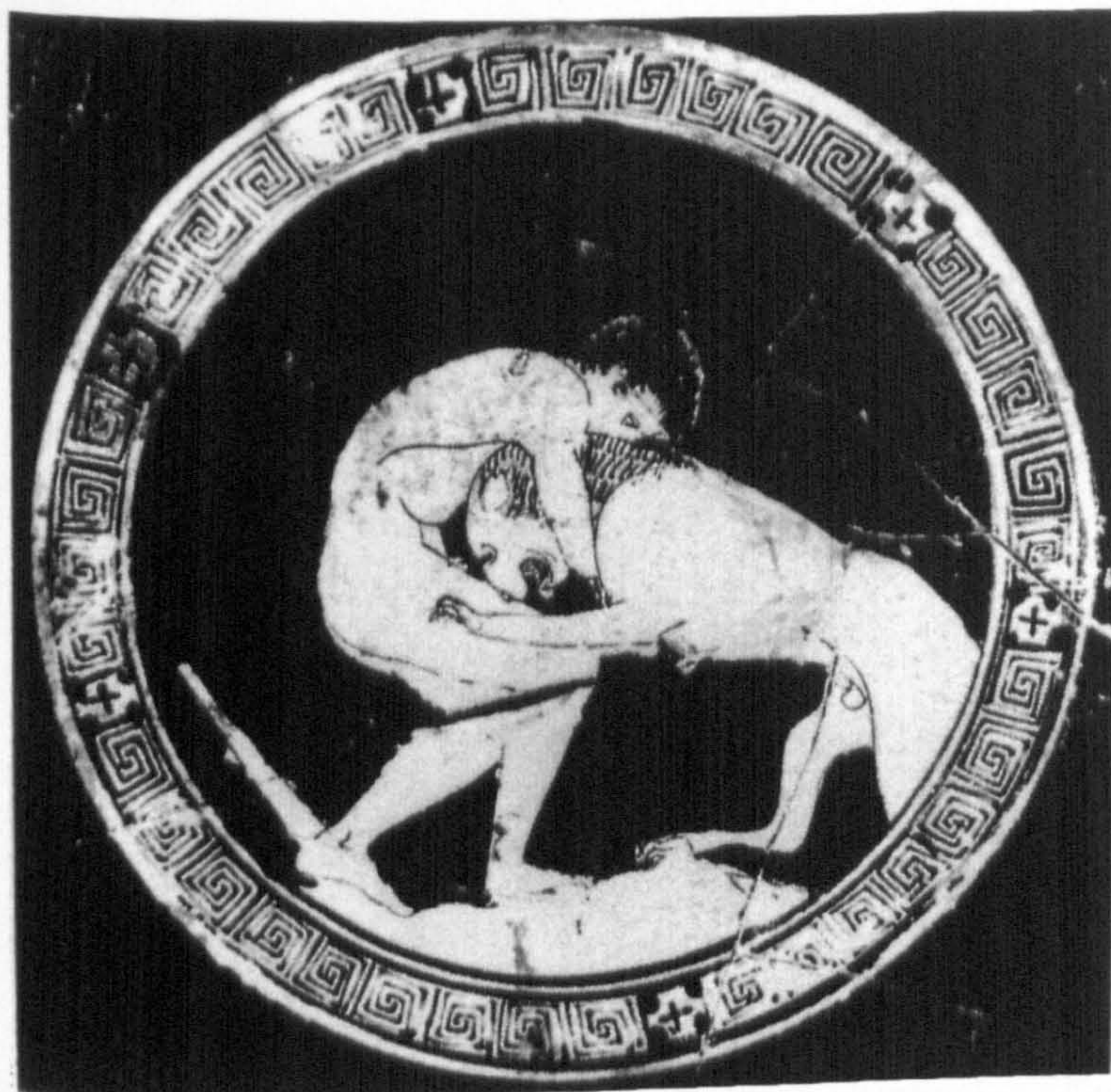


Fig. 46: Marble statue of Apollo Belvedere.

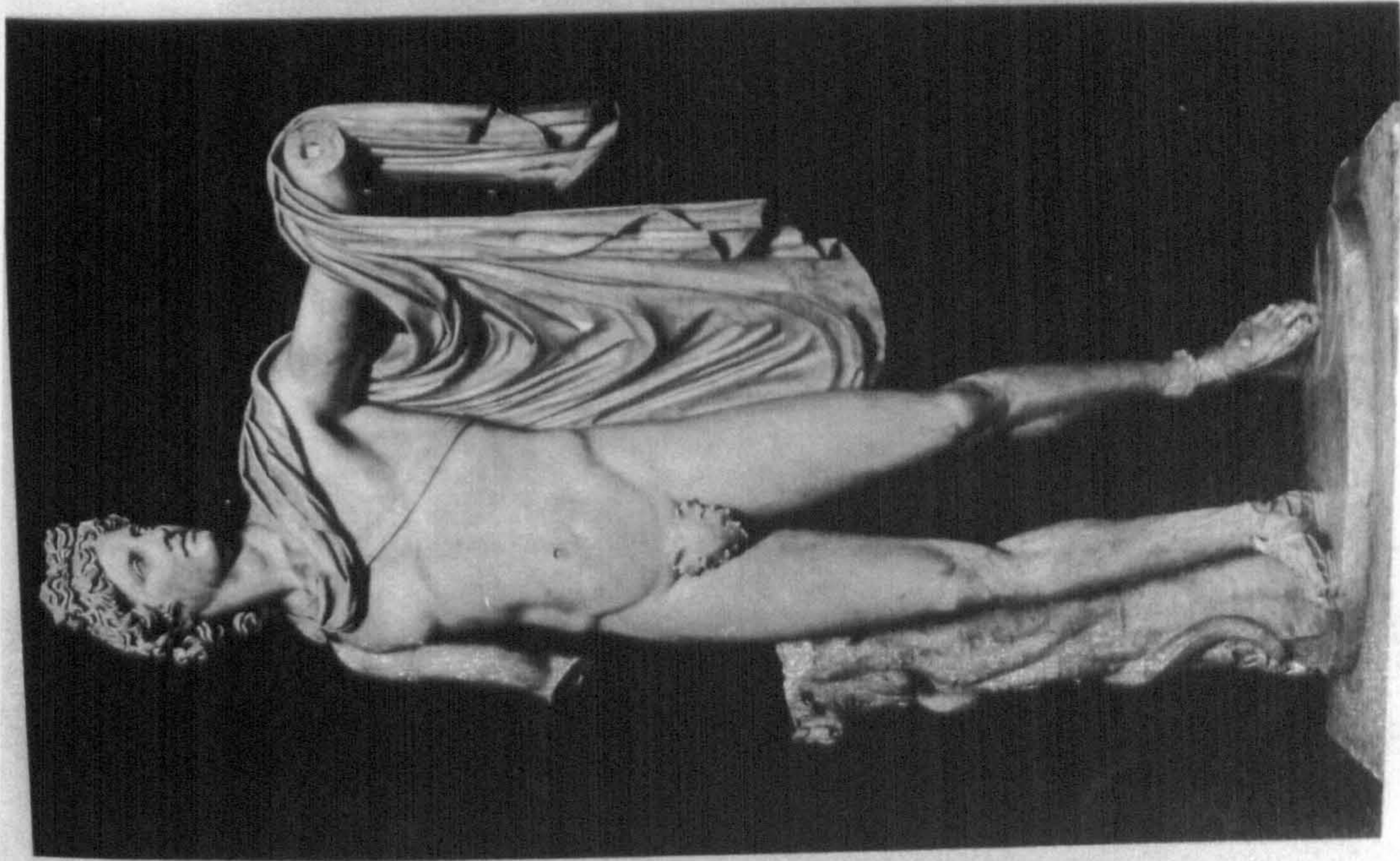


Fig. 47: Marble statue of a Dying Gaul.

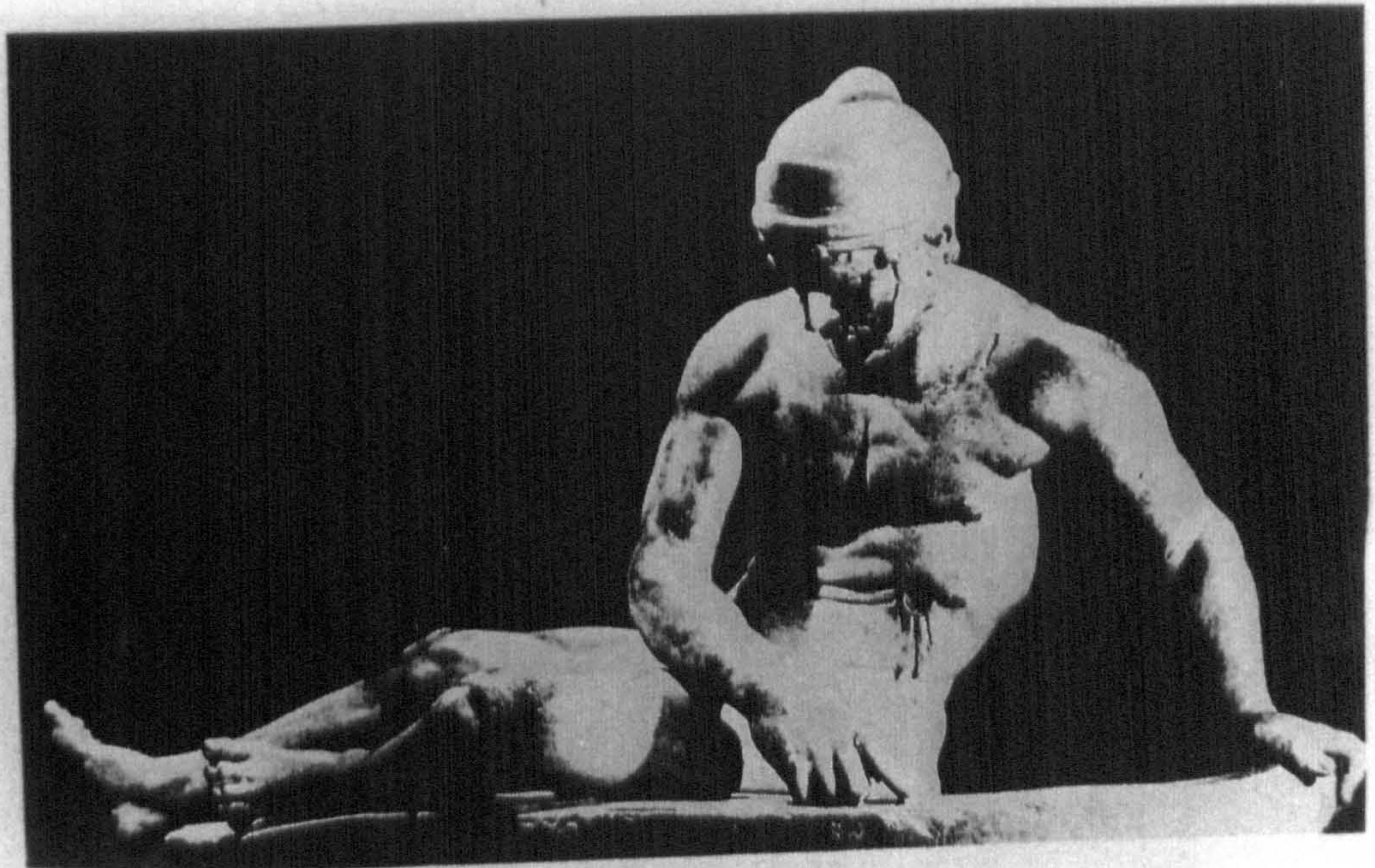


Fig. 48: Marble statue of a fallen warrior from the east pediment of the Aphaia temple at Aigina.

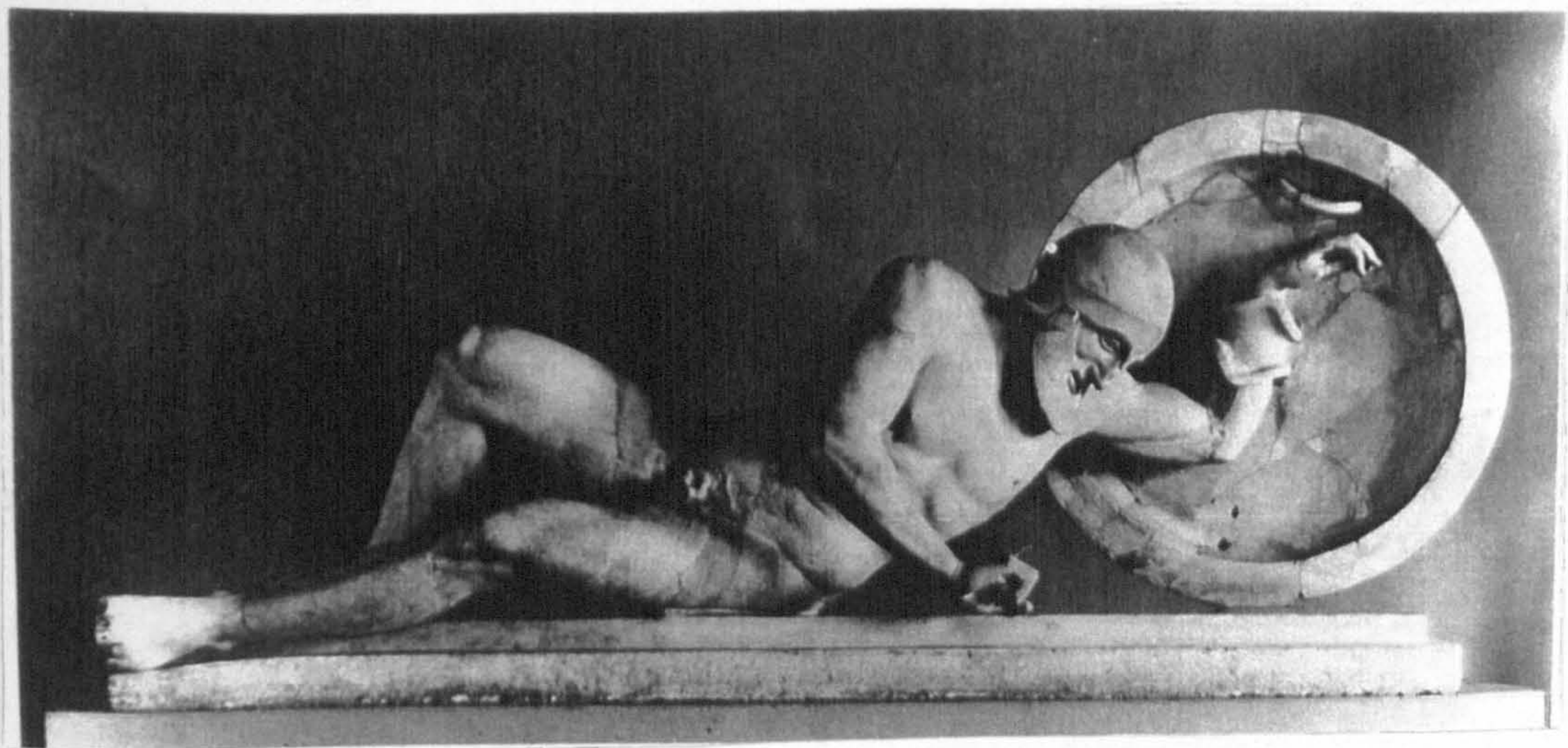


Fig. 49: Slab 527 from the Centauromachy frieze of the Apollo Epikourios temple at Bassae.

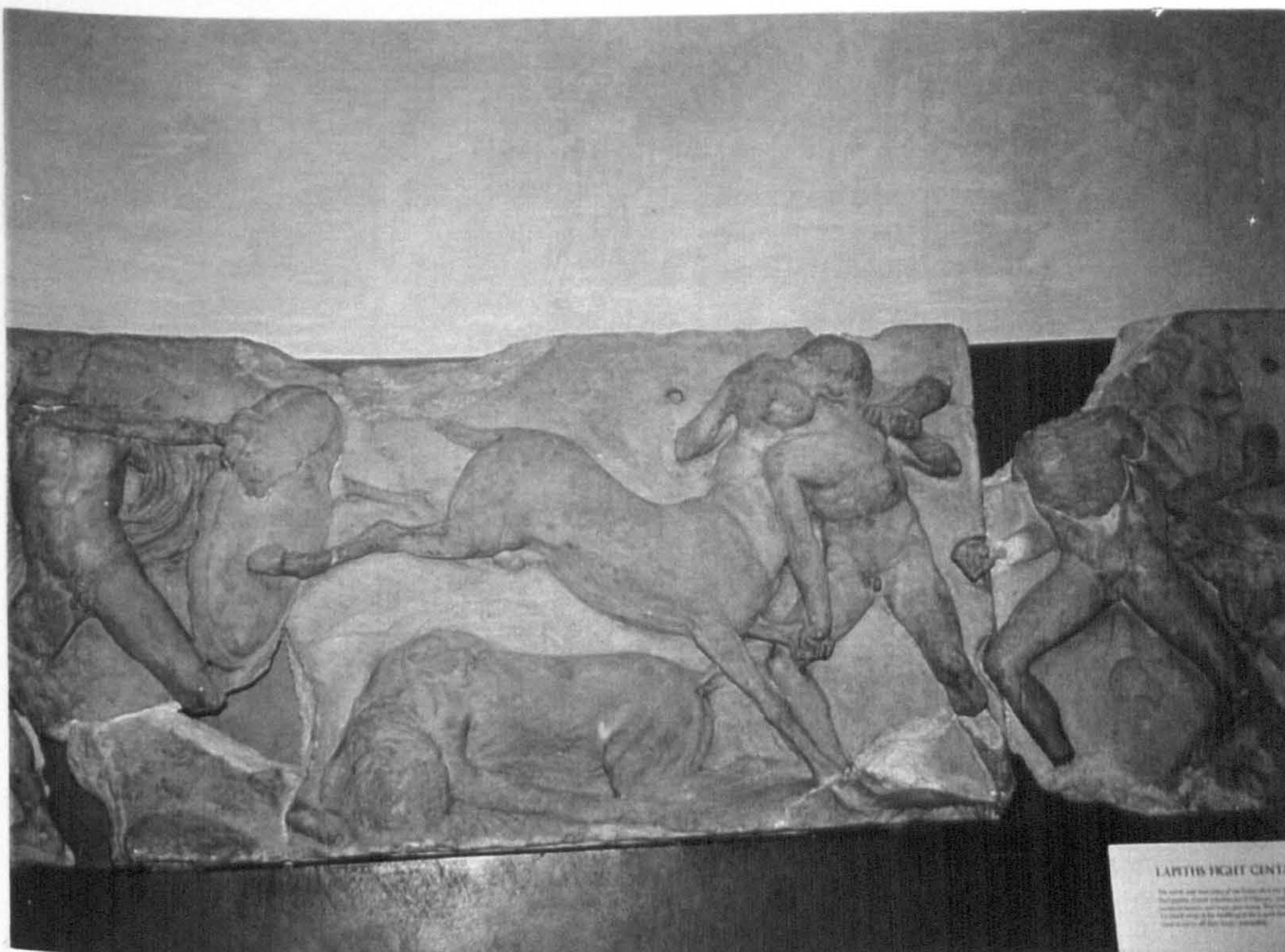


Fig. 50: Slab 540 from the Amazonomachy frieze of the Apollo Epikourios temple at Bassae.

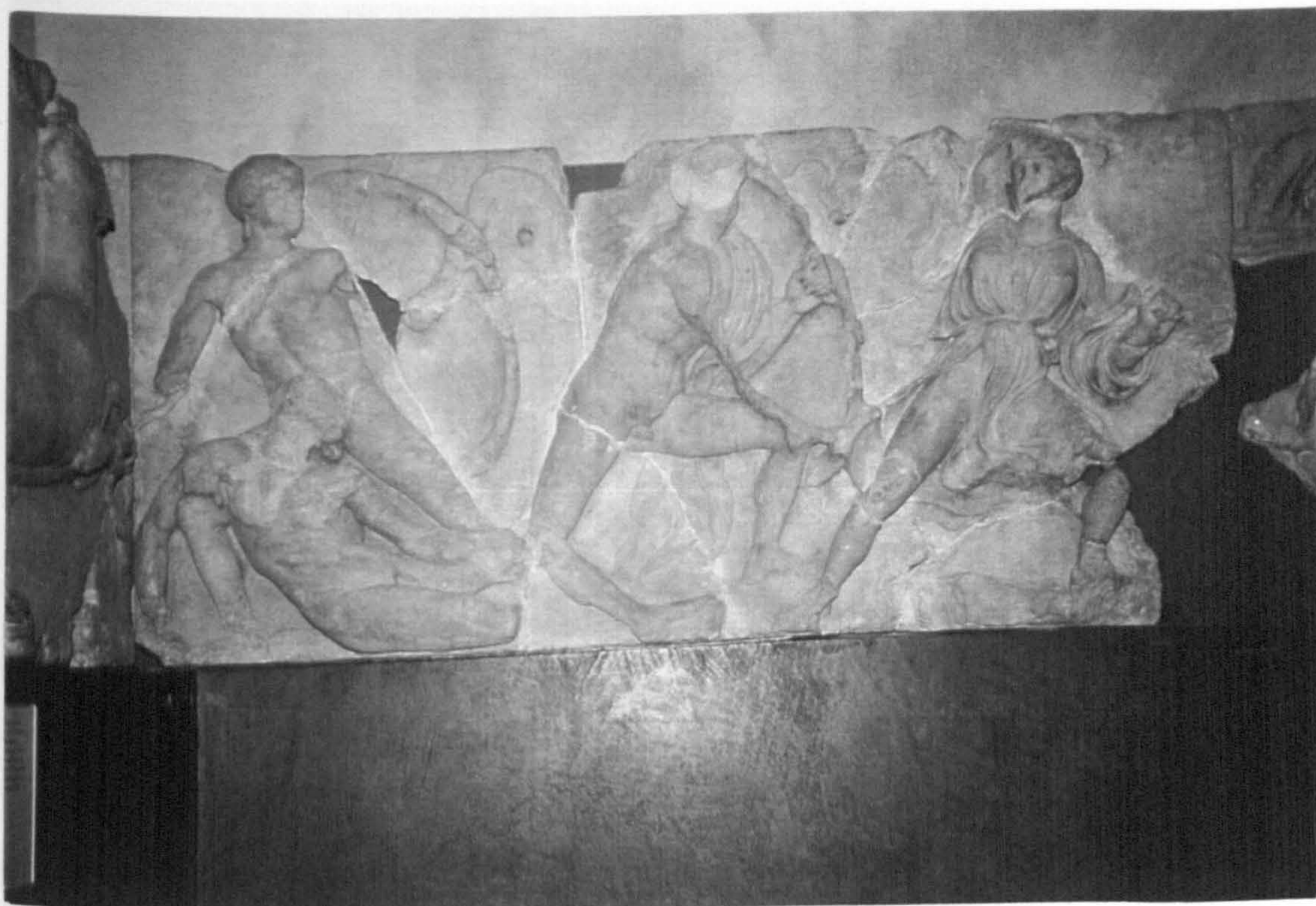


Fig. 51: Slab VIII from the west Parthenon frieze.



Fig. 52: Slab 538 from the Amazonomachy frieze of the Apollo Epikourios temple at Bassae.

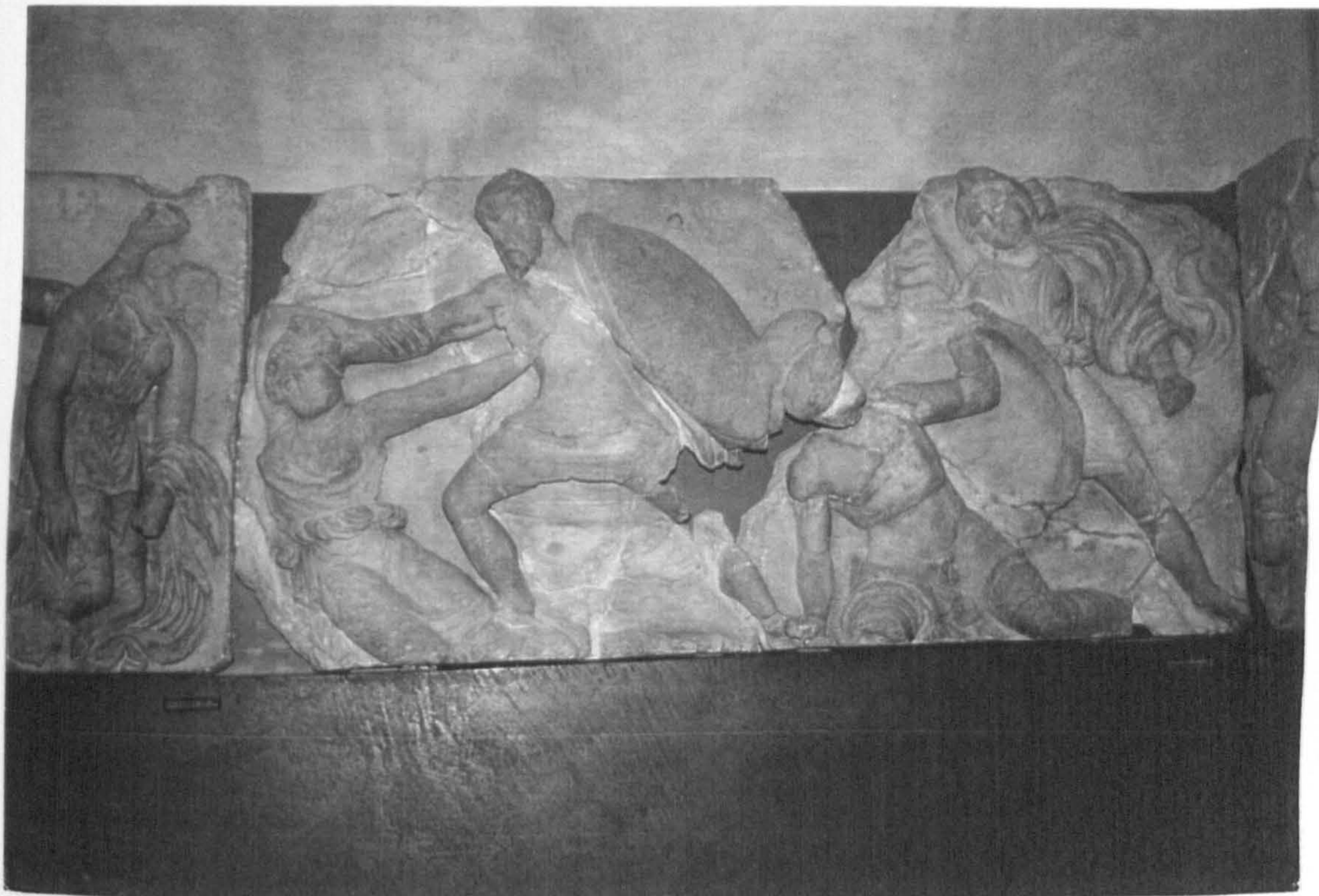
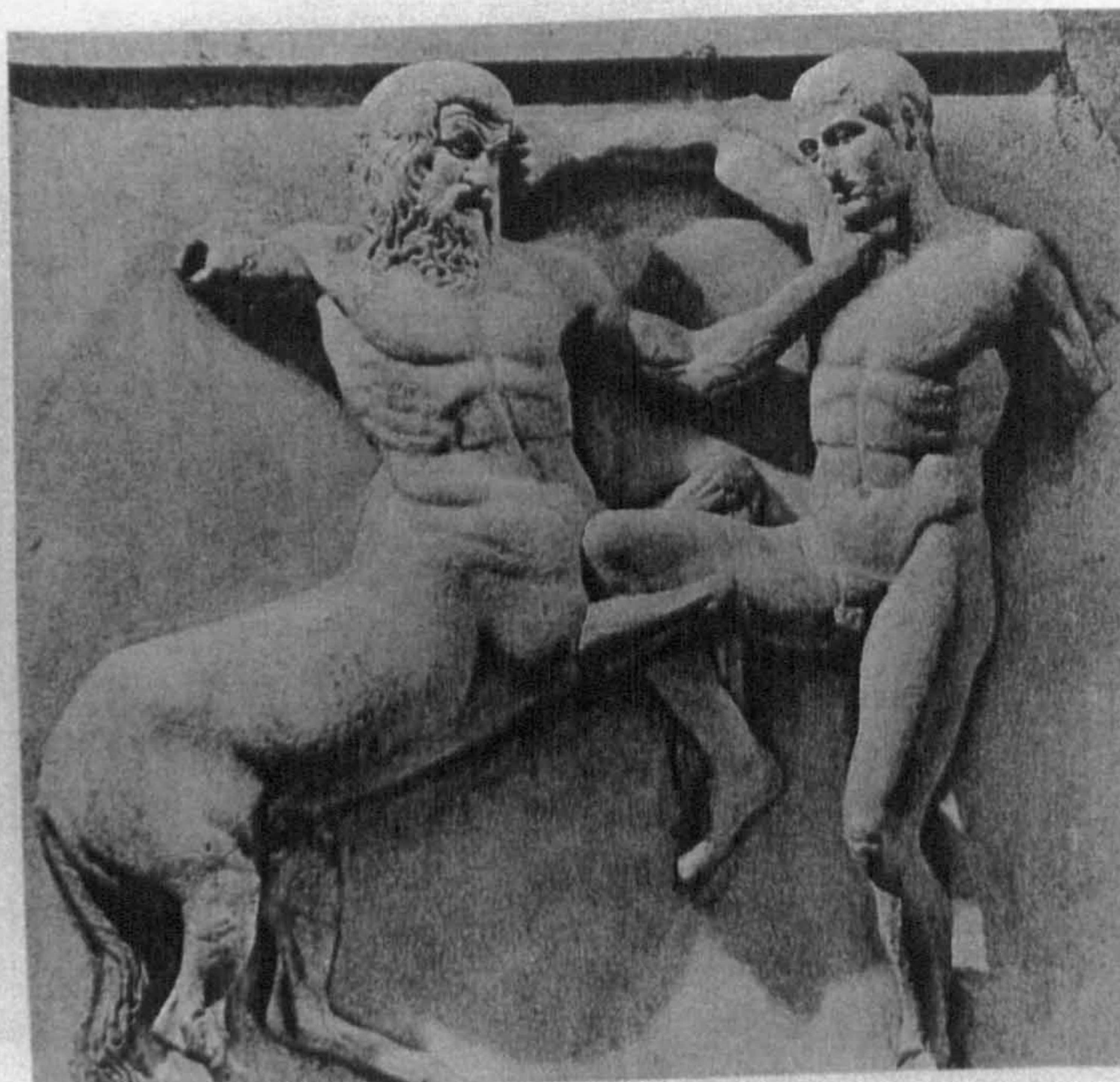


Fig. 53:

(53.1) South metope Nr. 31 from the Parthenon (Centauromachy).



(53.2) Slab 521 from the Centauromachy frieze of the Apollo Epikourios temple at Bassae. Calyx crater with figures in relief.



Fig. 54: Plan of the Great Altar: (a) for the position of Athena and (b) for Zeus.

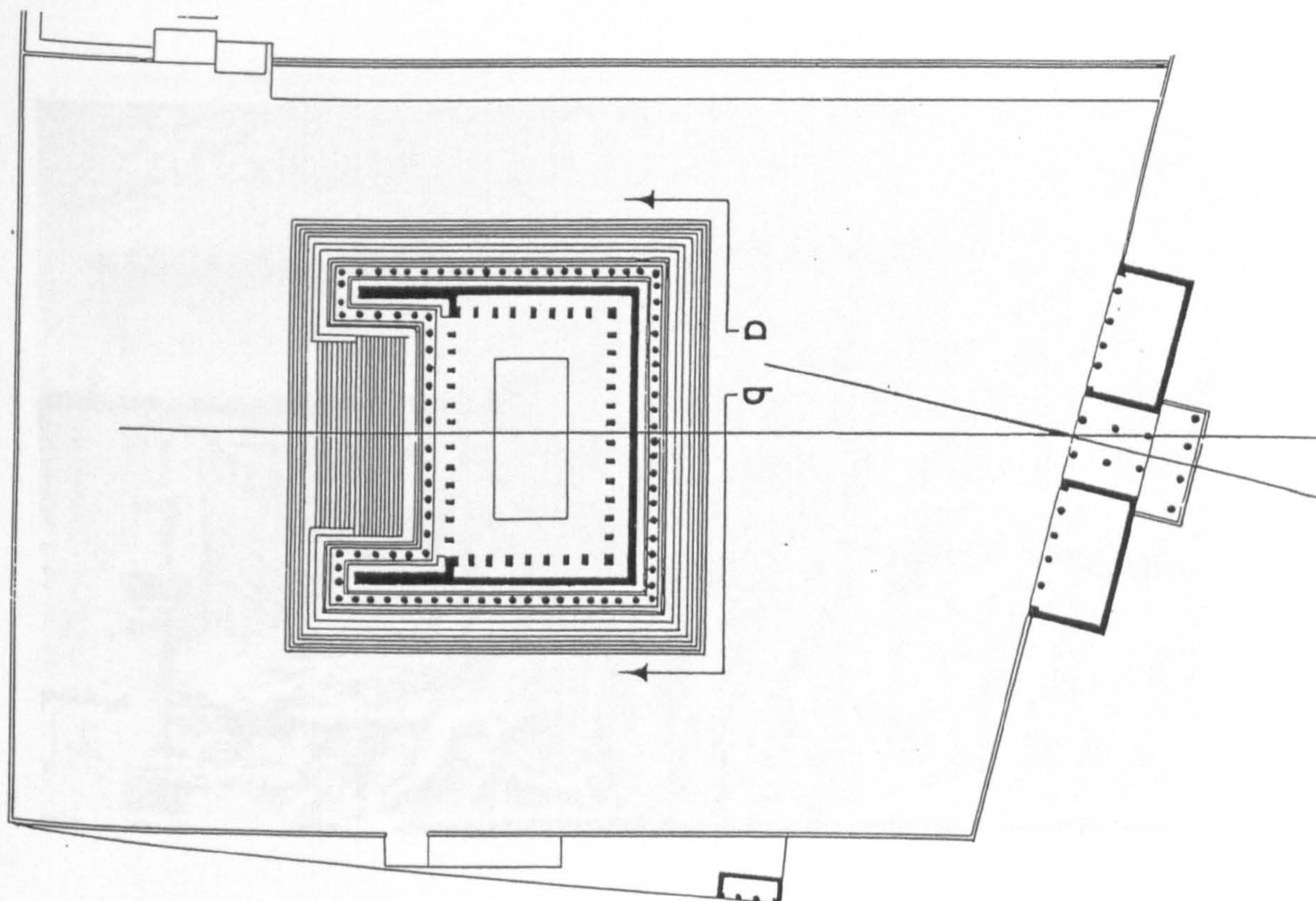
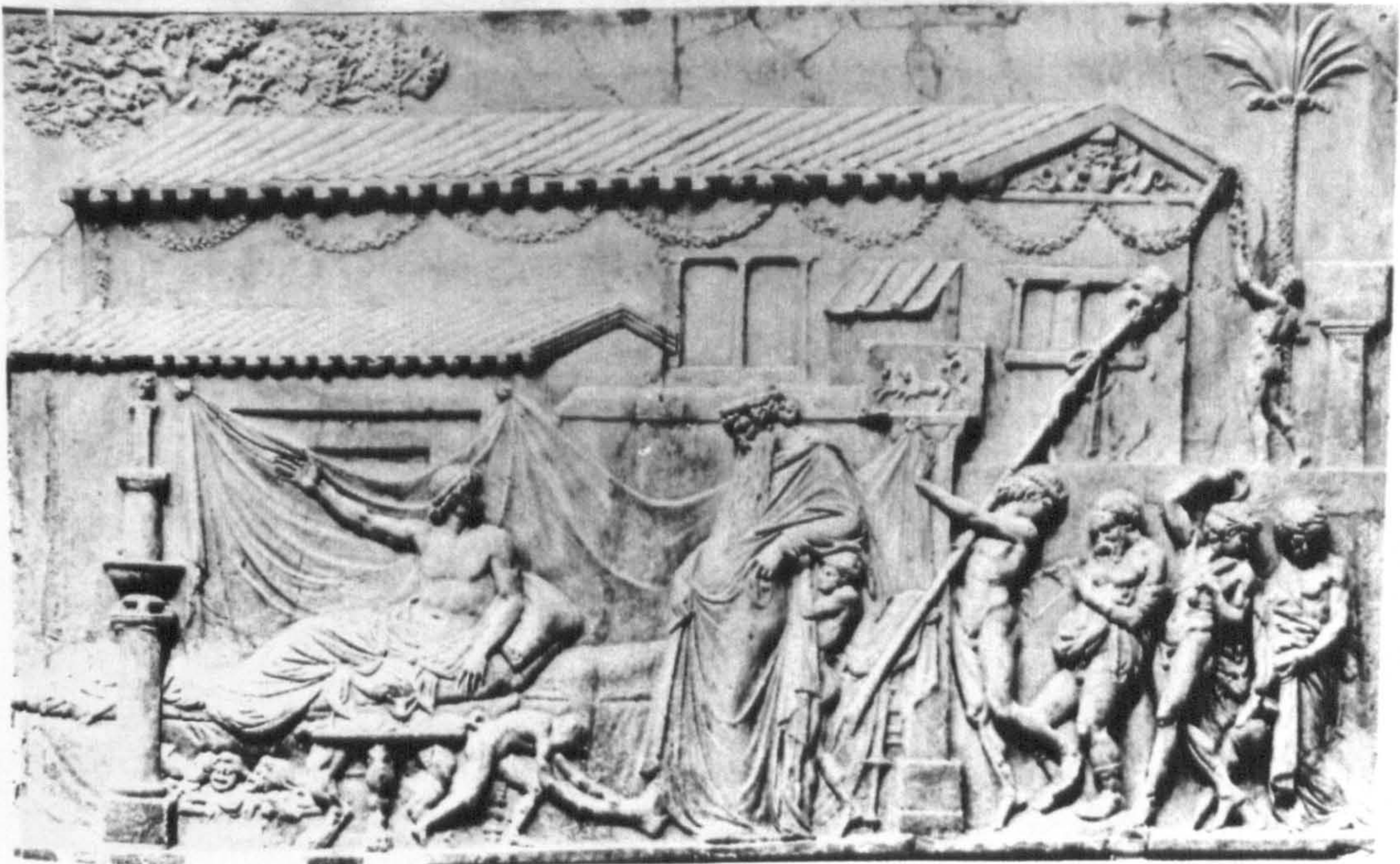


Fig. 55:

(55.1): Calyx crater with figures in relief.



(55.2): Marble relief depicting "Dionysos visiting a poet".



(55.3): Marble grave or votive relief.

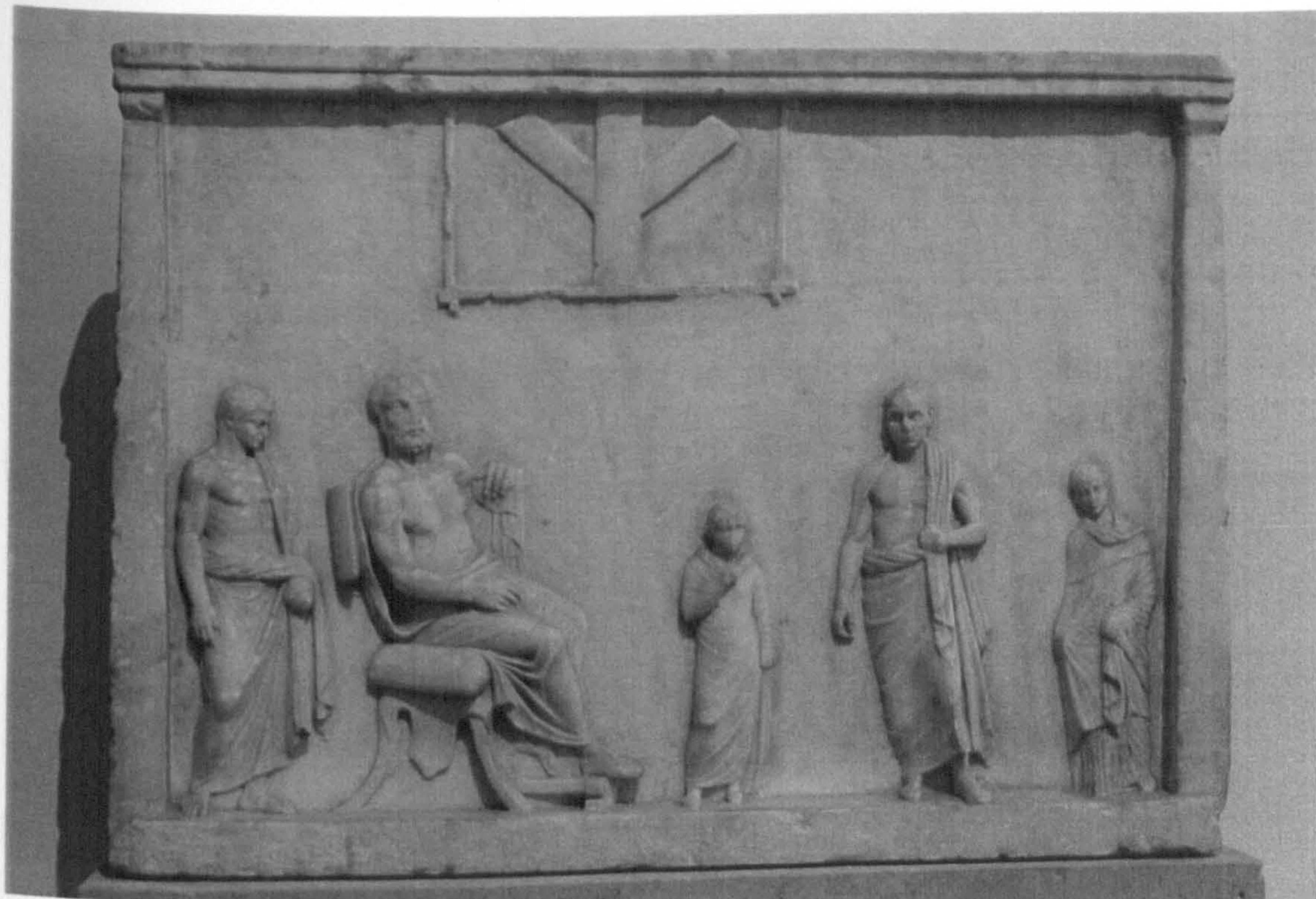


Fig. 56: Marble votive relief allegedly from Korinth.

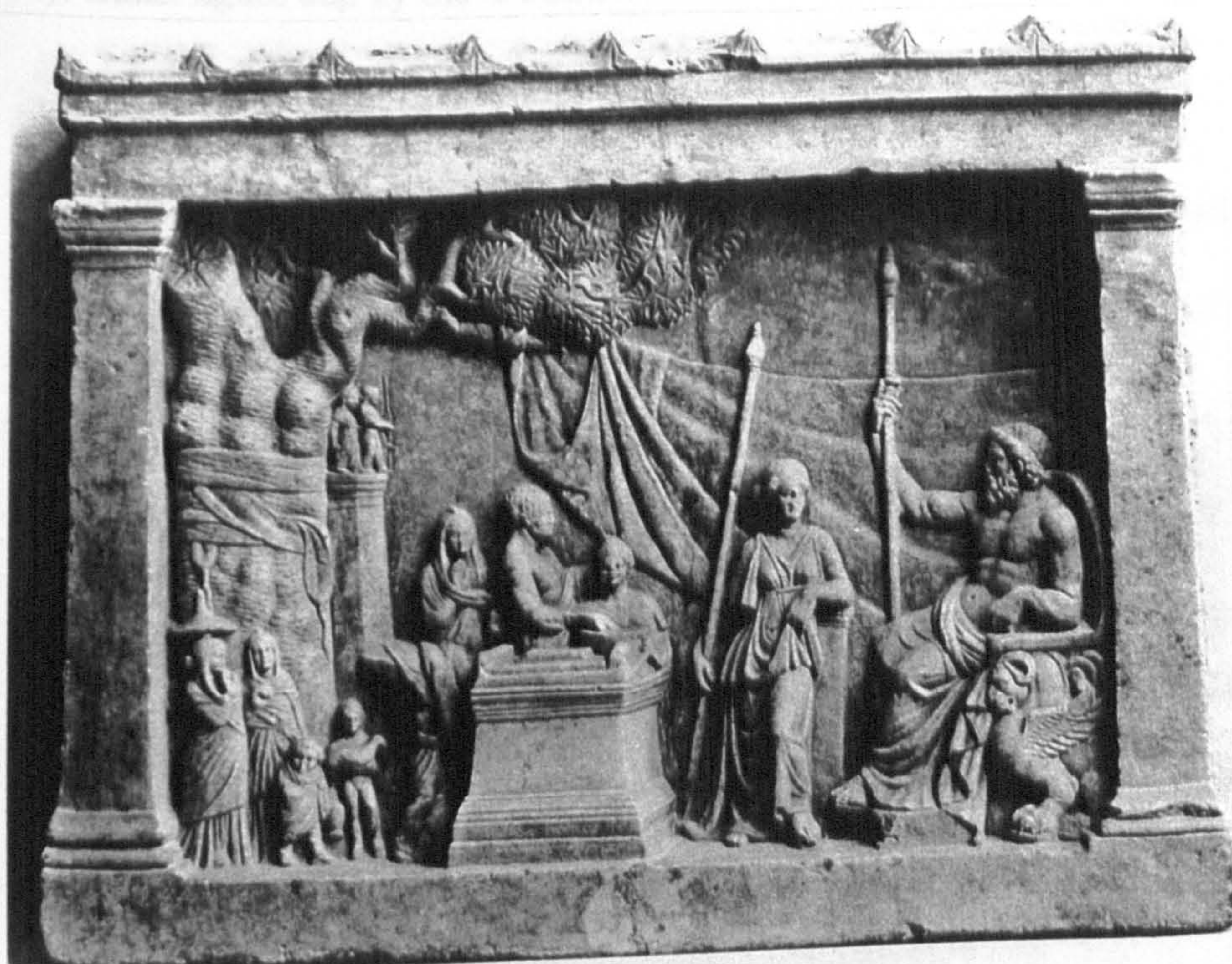
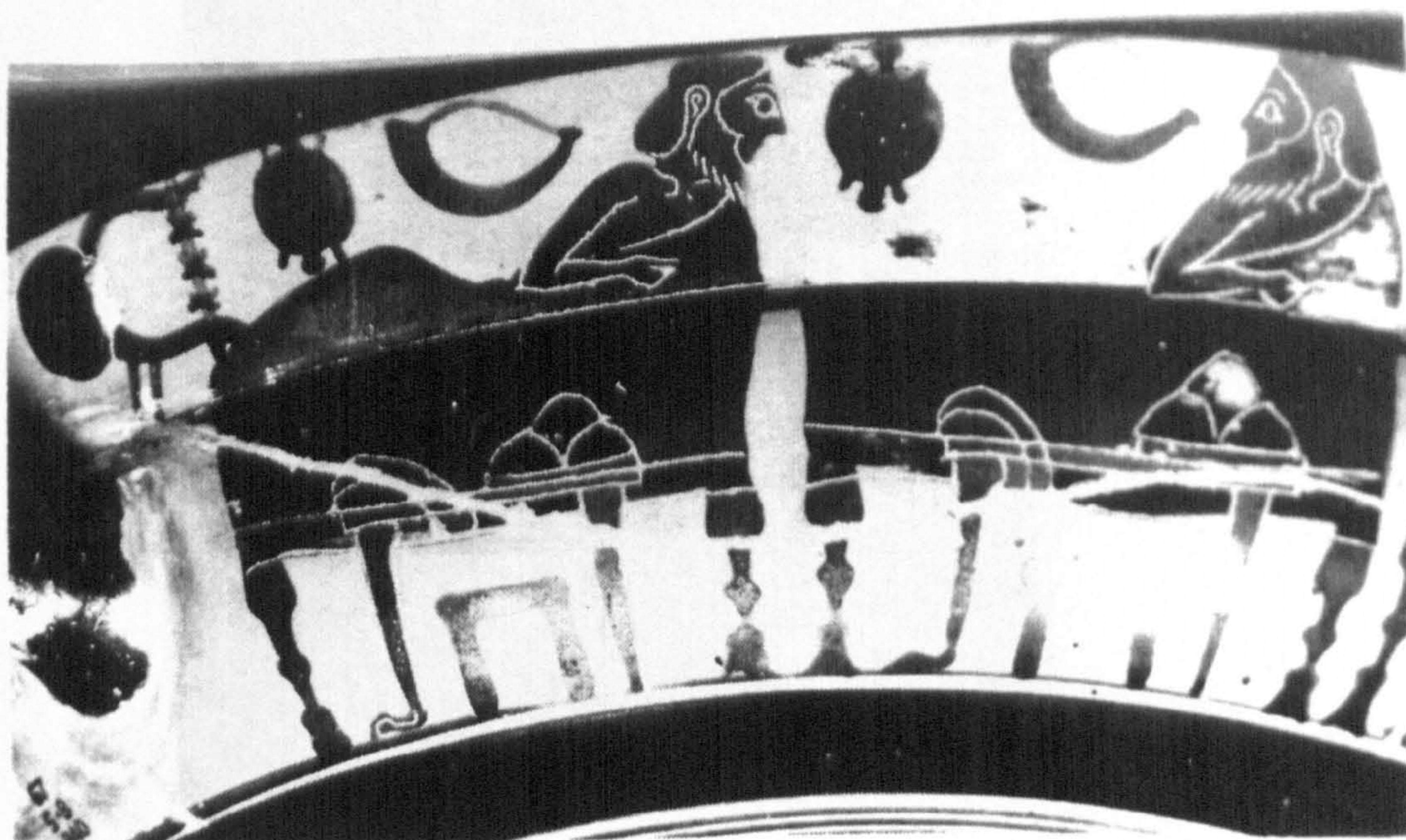


Fig. 57: Red figure Etruscan calyx crater by the Nazzano Painter.



Fig. 58:
(58.1): Black figure cup by the C Painter.



(58.2): Slab from the north cella frieze of the Nereid monument in Xanthos.

(60.3): Athenian red figure bell crater attributed to the Siphnian workshop.

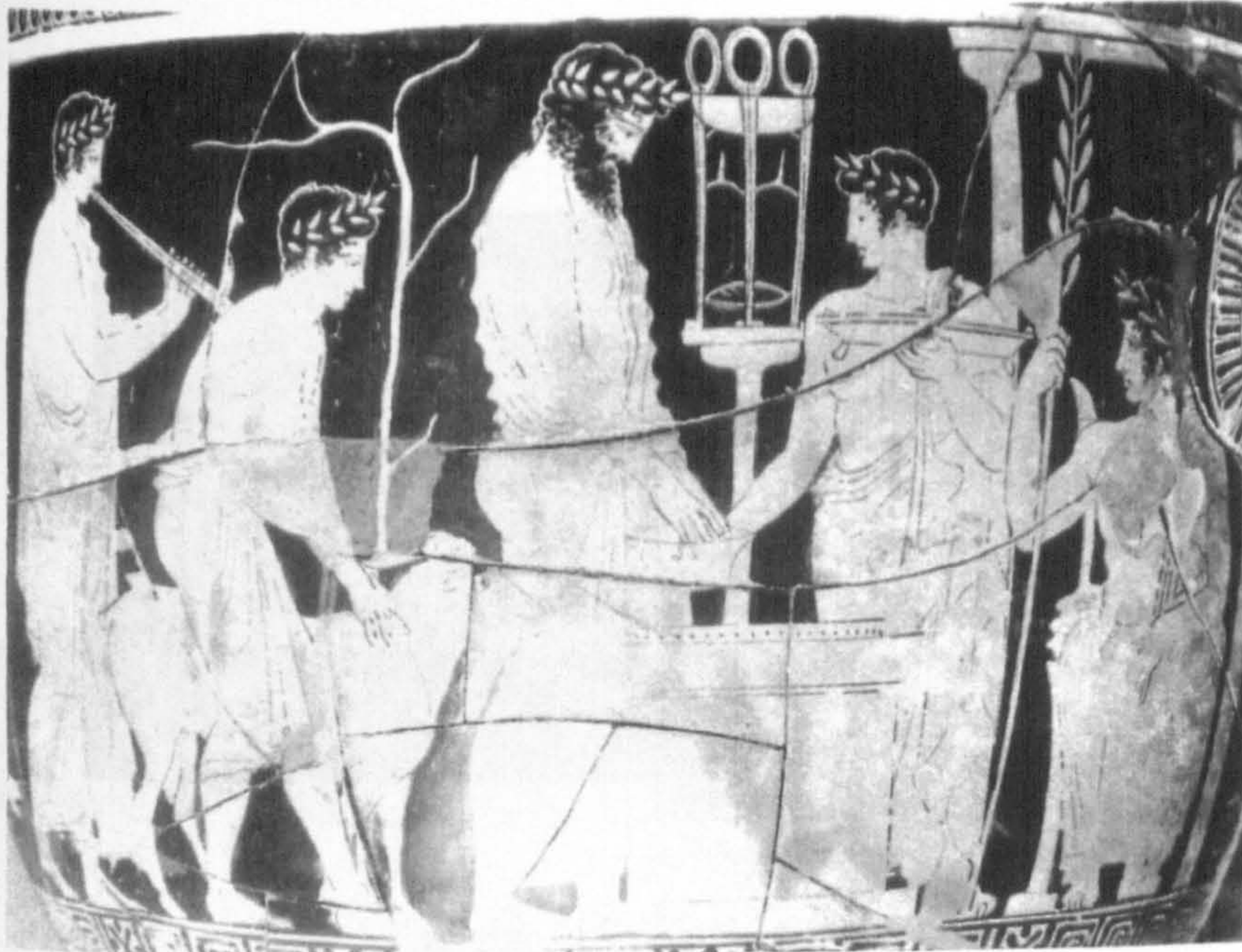


Fig. 59: Marble hero relief of Metrodoros.

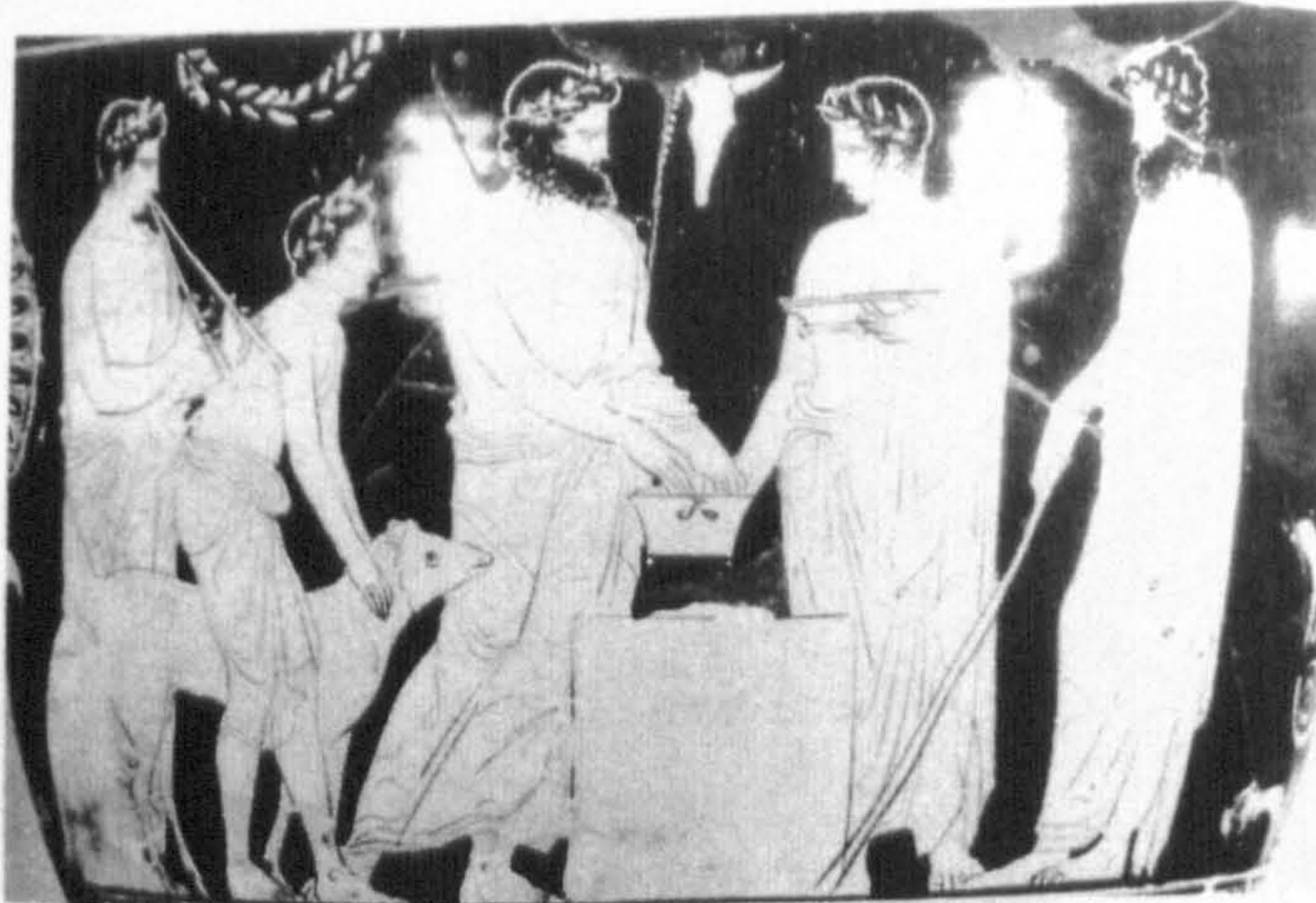


Fig. 60: *White kylix, attributed to the Kleophon Painter.*

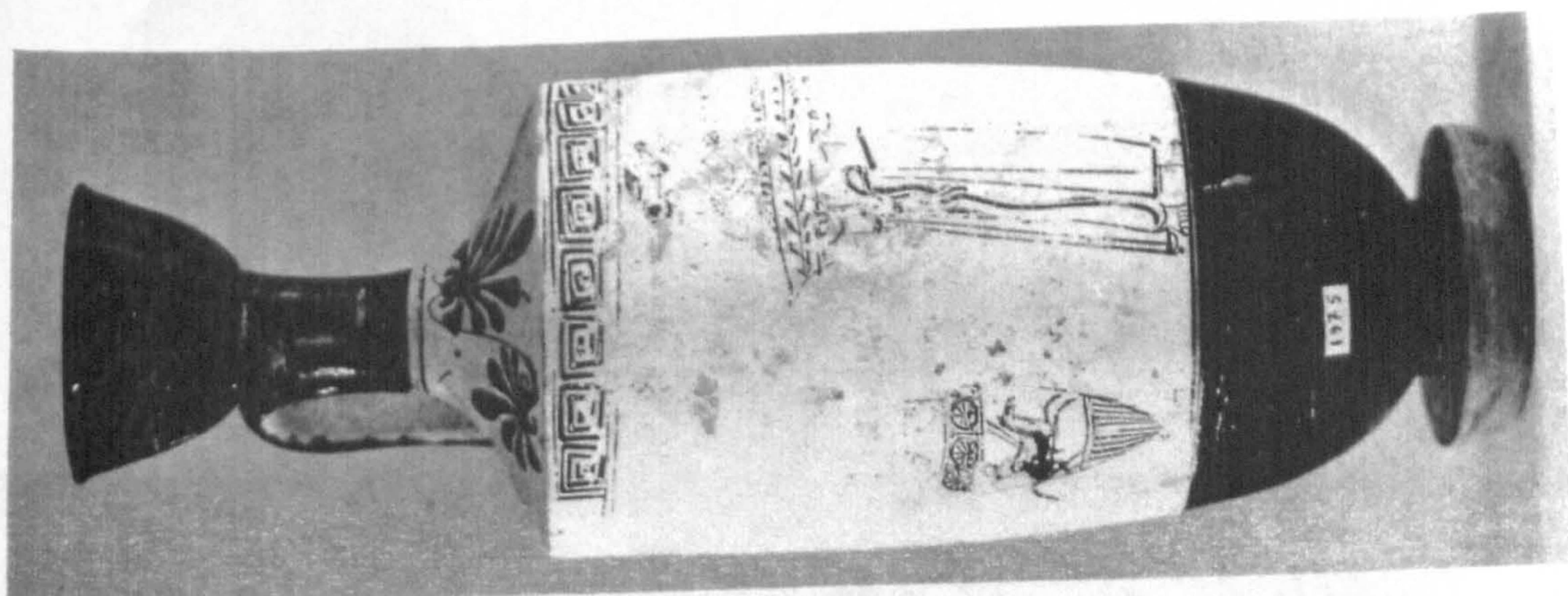
(60.1): Athenian red figure bell crater attributed to the Kleophon Painter.



(60.2): Red figure bell crater by the Chrysis Painter.



(60.3): White lekythos, unattributed, from Eretria.



(60.4): White lekythos by the Woman Painter.



Fig. 61: Marble votive relief from Piraeus.

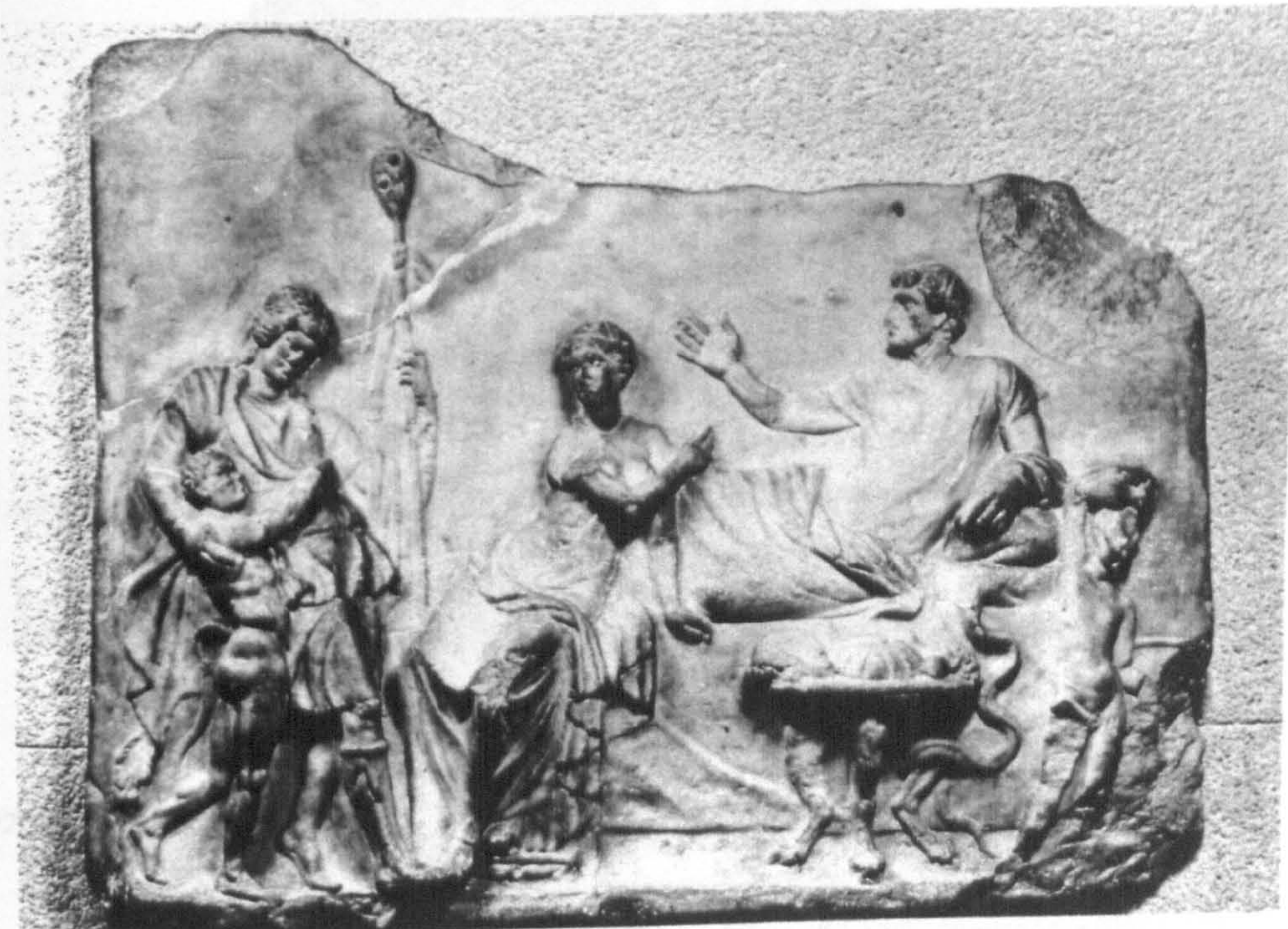


Fig. 62: Bronze mirror from Bomarzo.

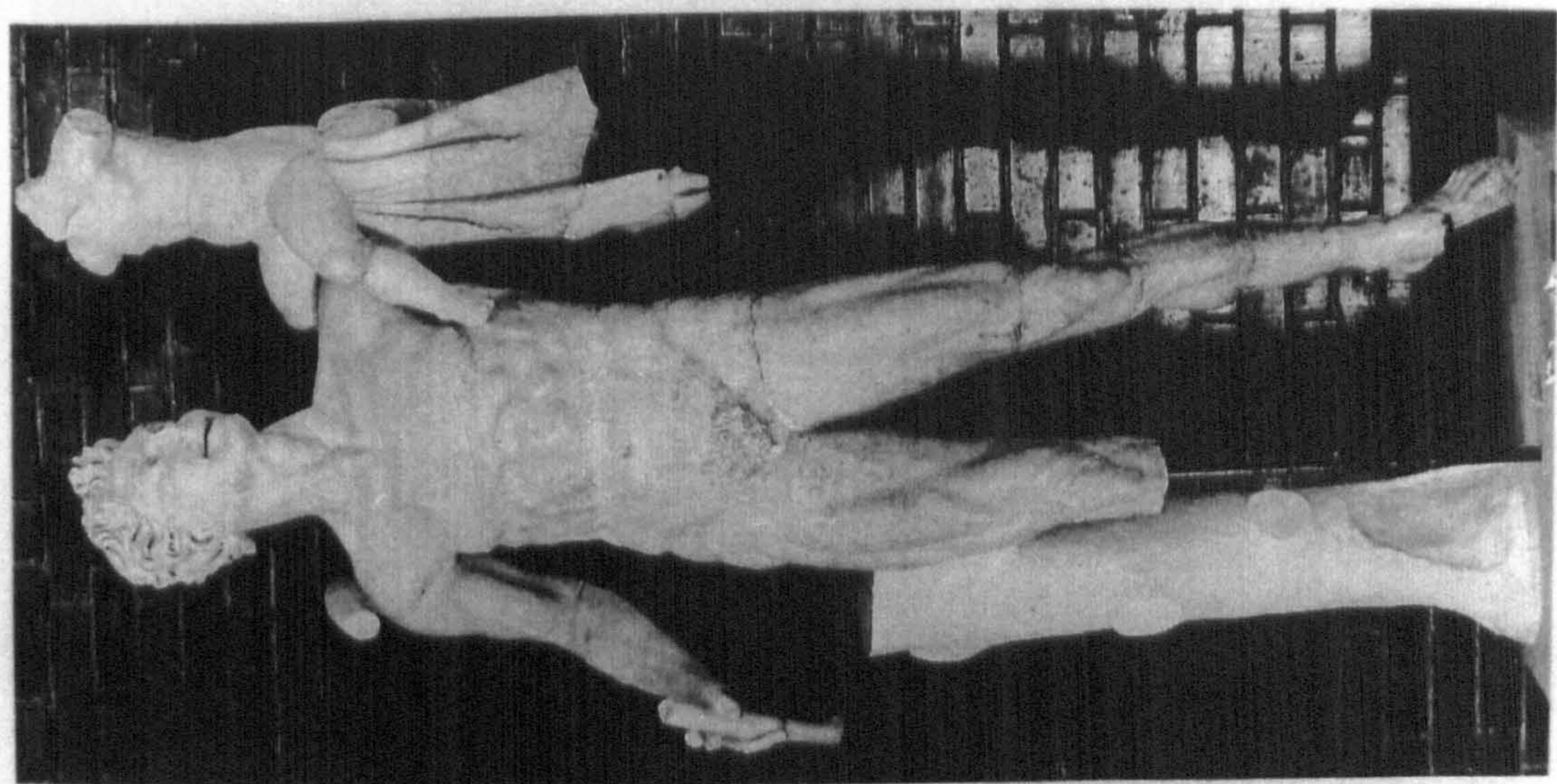


Fig. 63: Marble votive relief from the Asklepieion in Pergamon.



Fig. 64: *Bronze statue of a Satyr (64.1)*

(64.1): Marble statue of a satyr.



(64.2): Marble statue of a satyr.

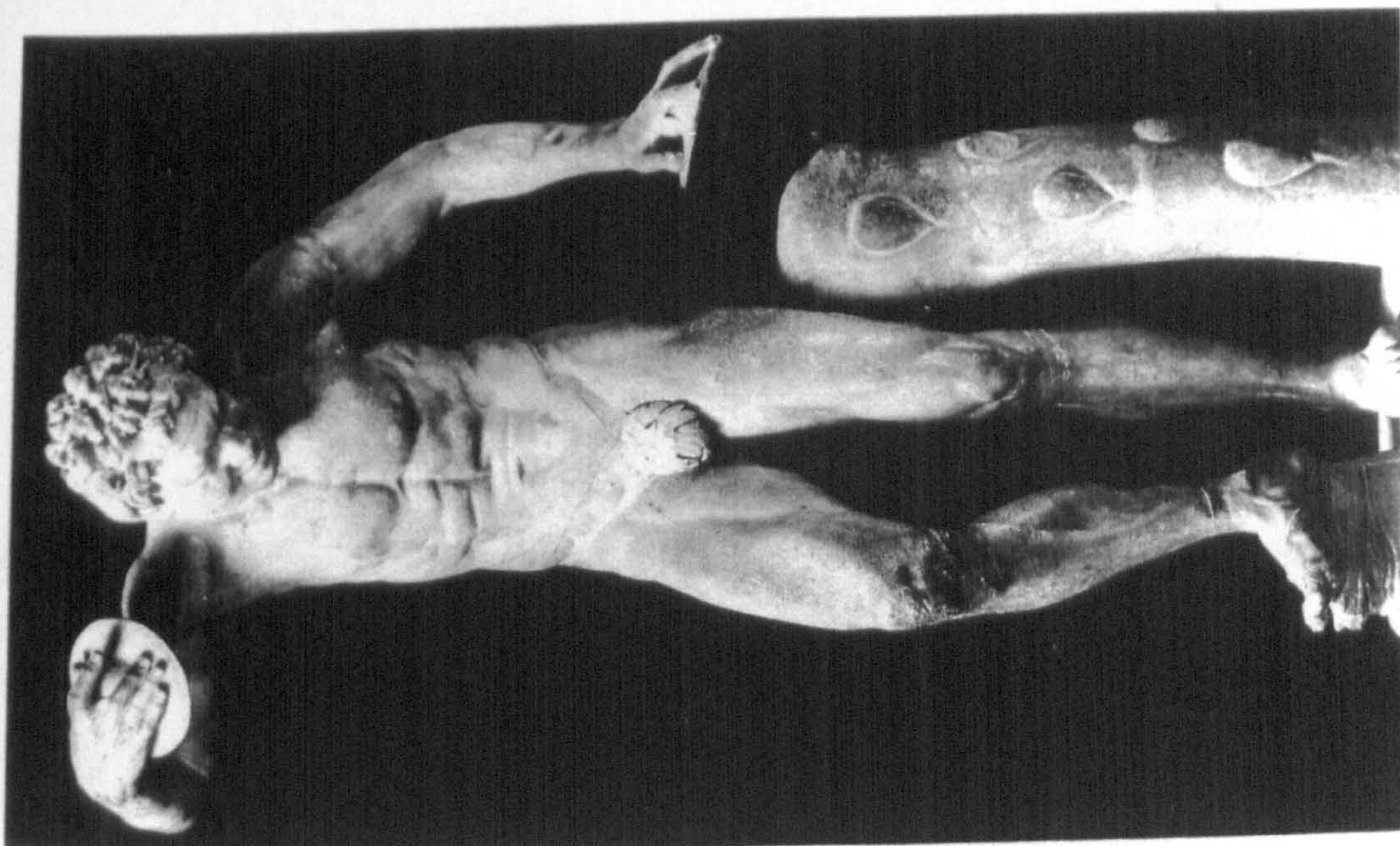


Fig. 65: Bronze statue of a Boxer (Terme Boxer).

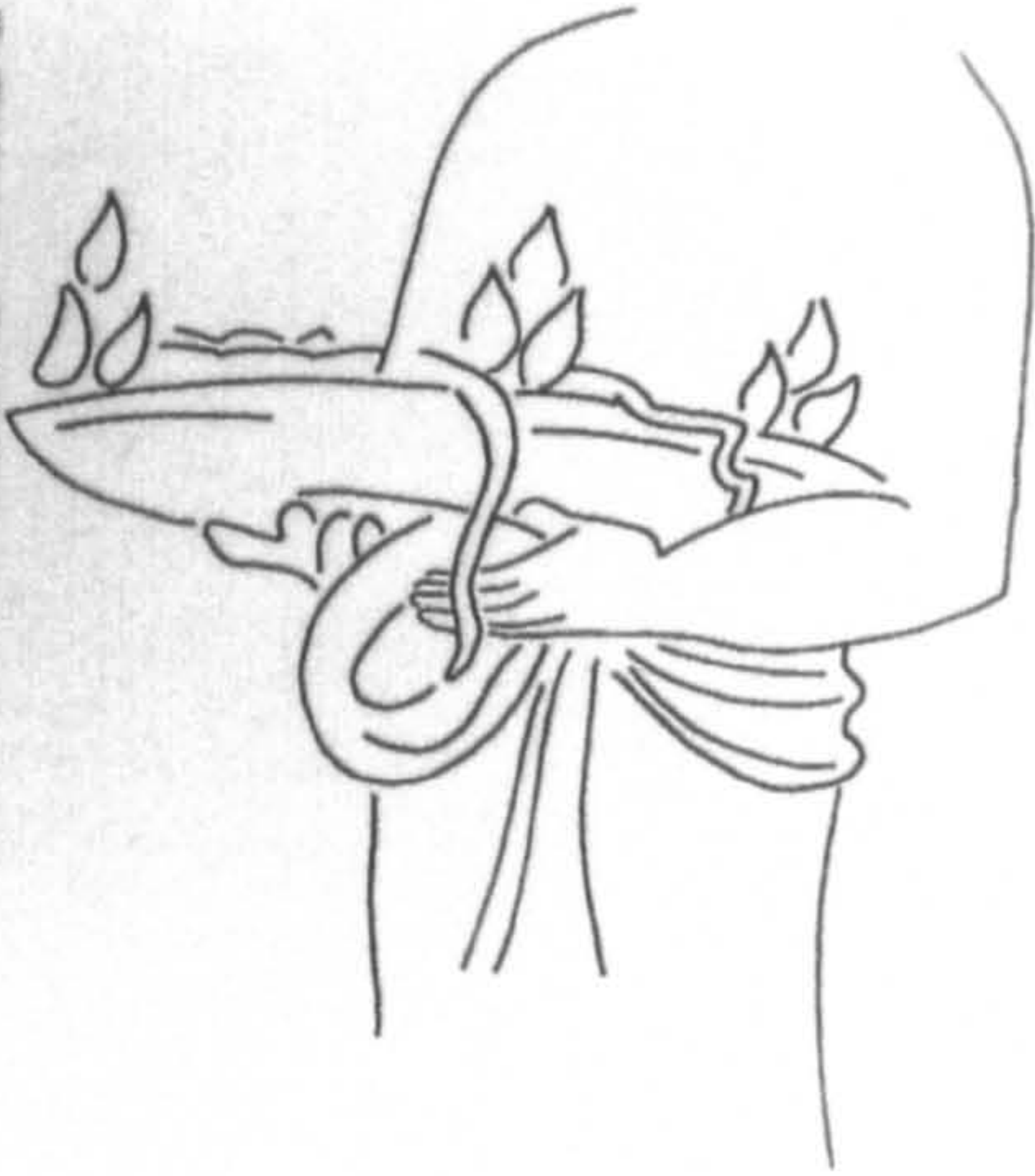


Fig. 66: Grave stele of Apharete.



Fig. 67: Black figure belly amphora by the Anteros Painter.

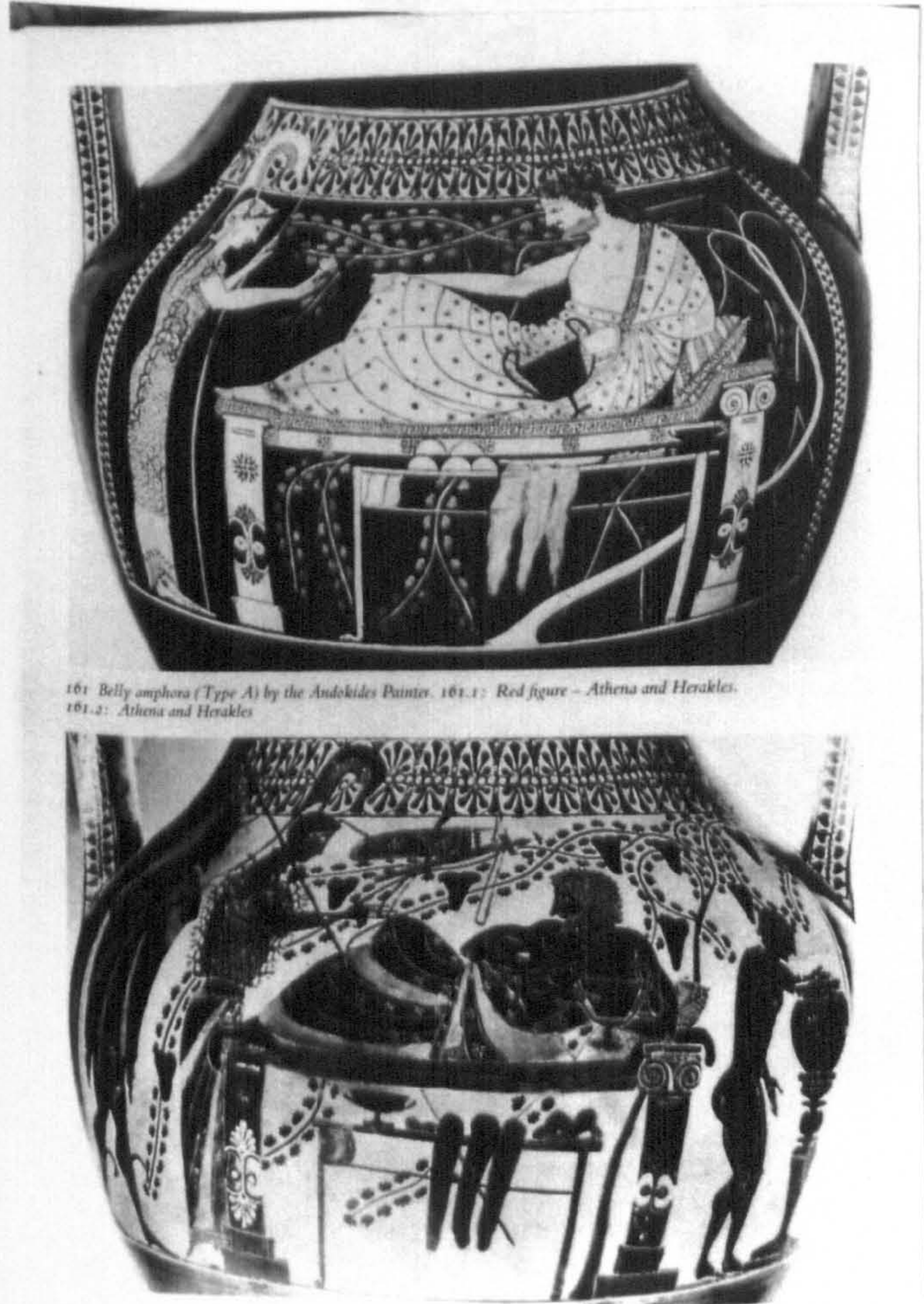
(67.1): Attic red figure bell crater by the Nikias Painter.



(67.2): Attic red figure bell crater by the Oinomaos Painter.



Fig. 68: Black figure belly amphora by the Andokides Painter.



161: Belly amphora (Type A) by the Andokides Painter. 161.1: Red figure – Athena and Herakles.
161.2: Athena and Herakles

Fig. 69: Drawing reconstruction of the west pediment of the temple of Athena Alea at Tegea.

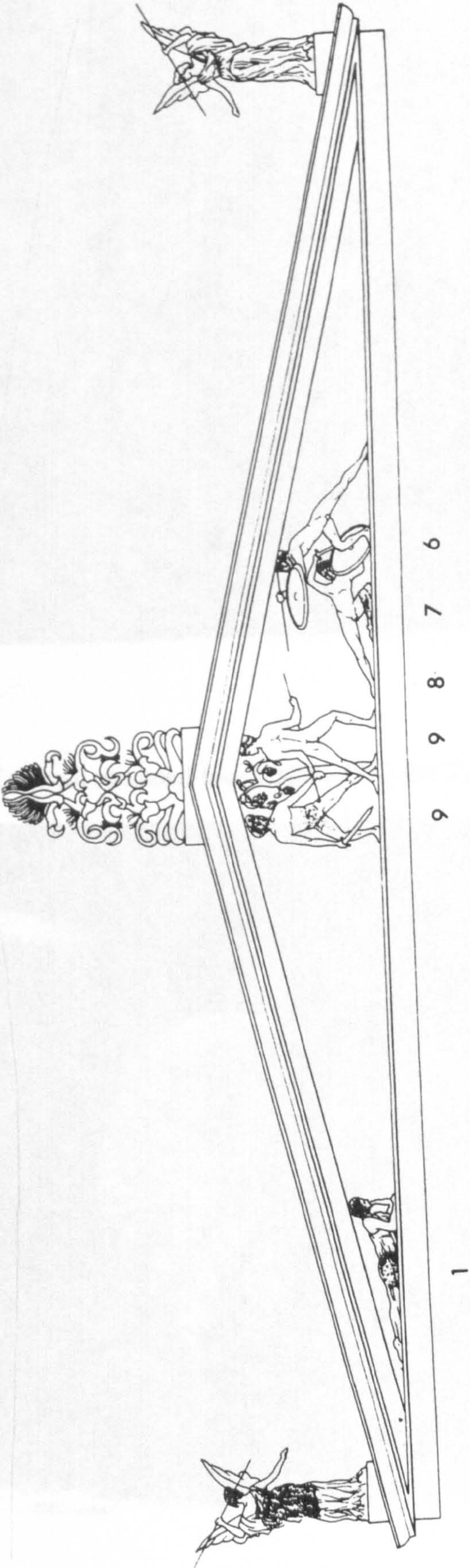


Fig. 70: Marble head of a youth attributed to the Telephos frieze.

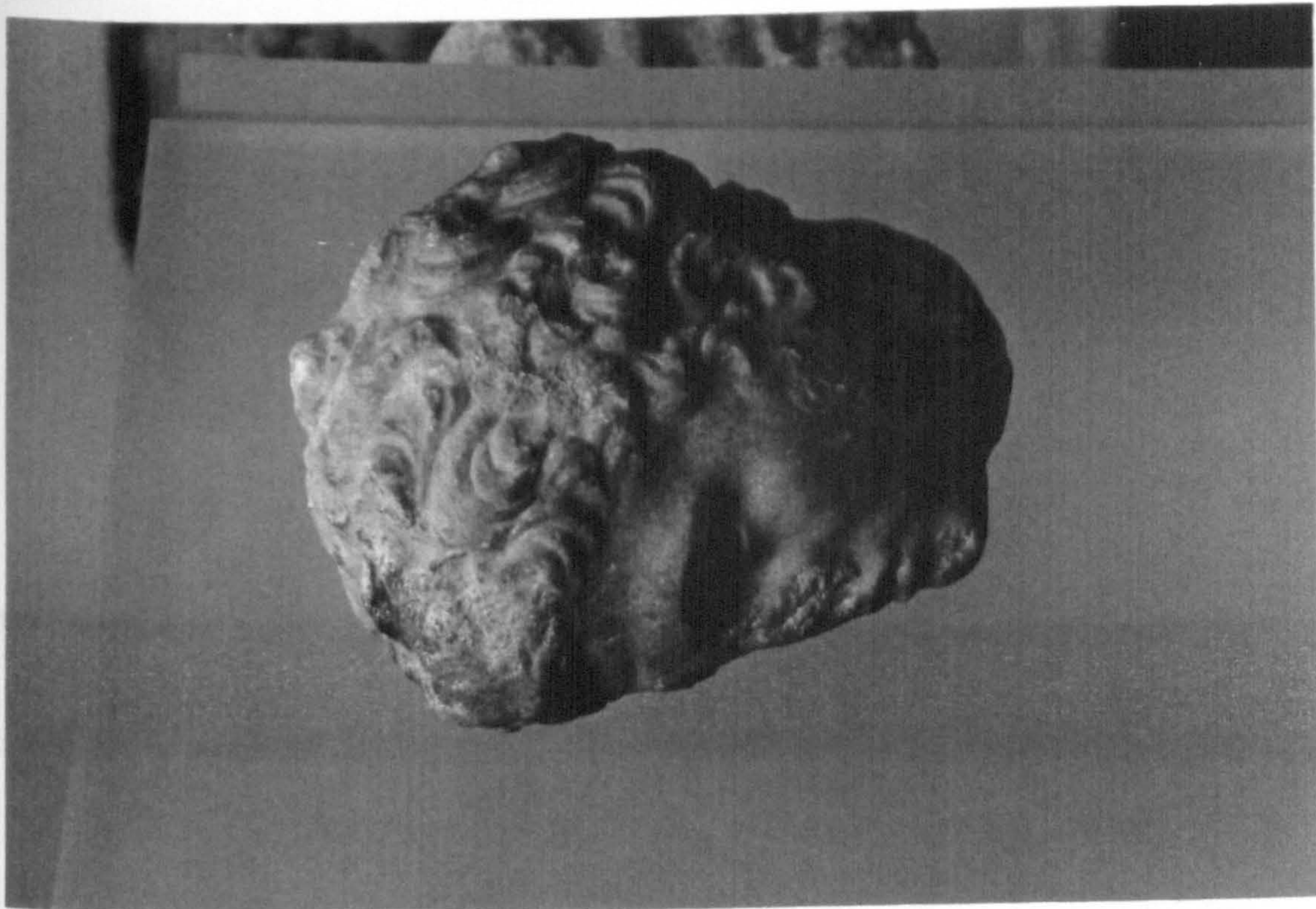


Fig. 71: Fragment of a small sandaled foot attributed to the Telephos frieze.

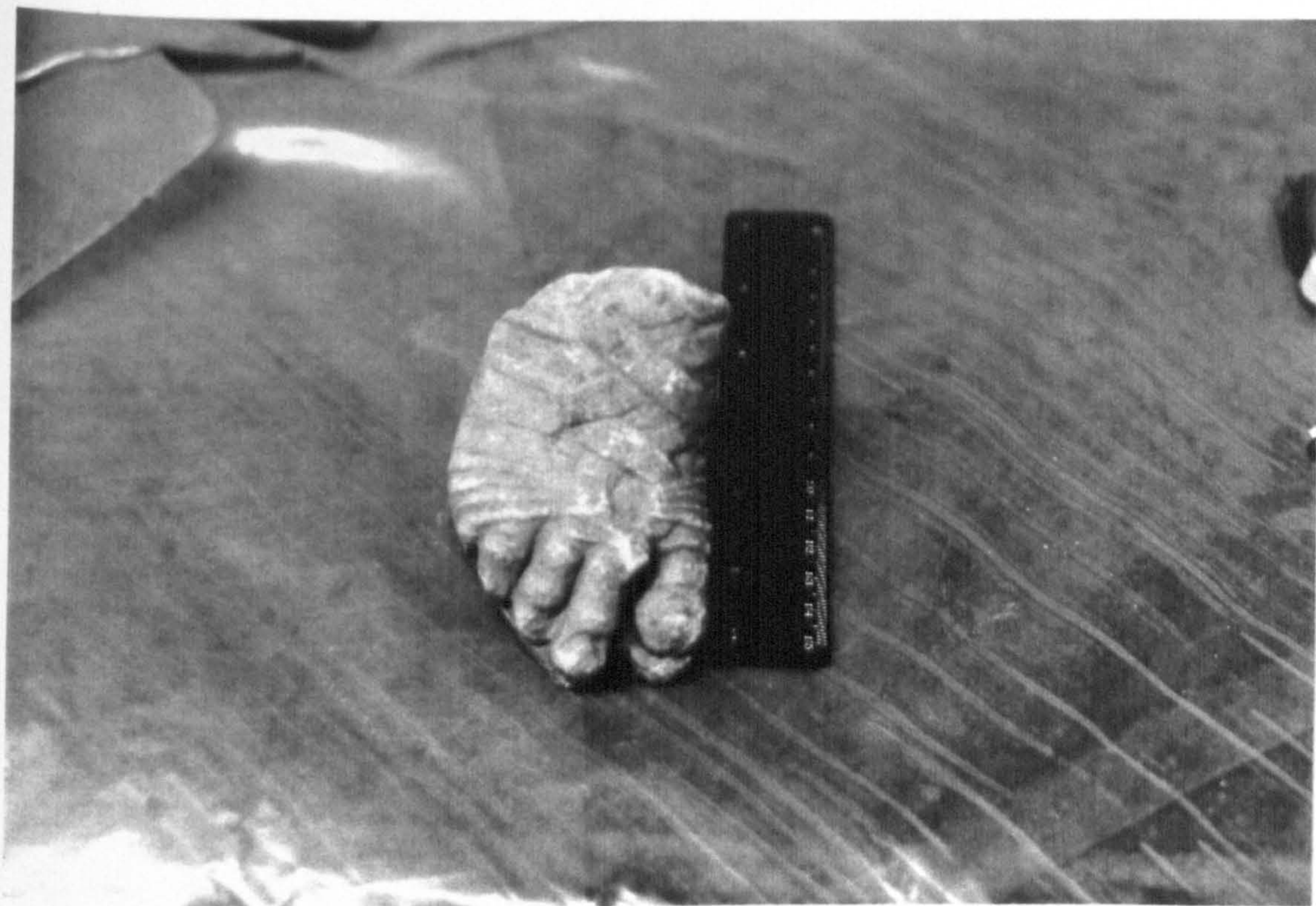


Fig. 72: Fragment of a marble foot from the Antikethyra wreck.

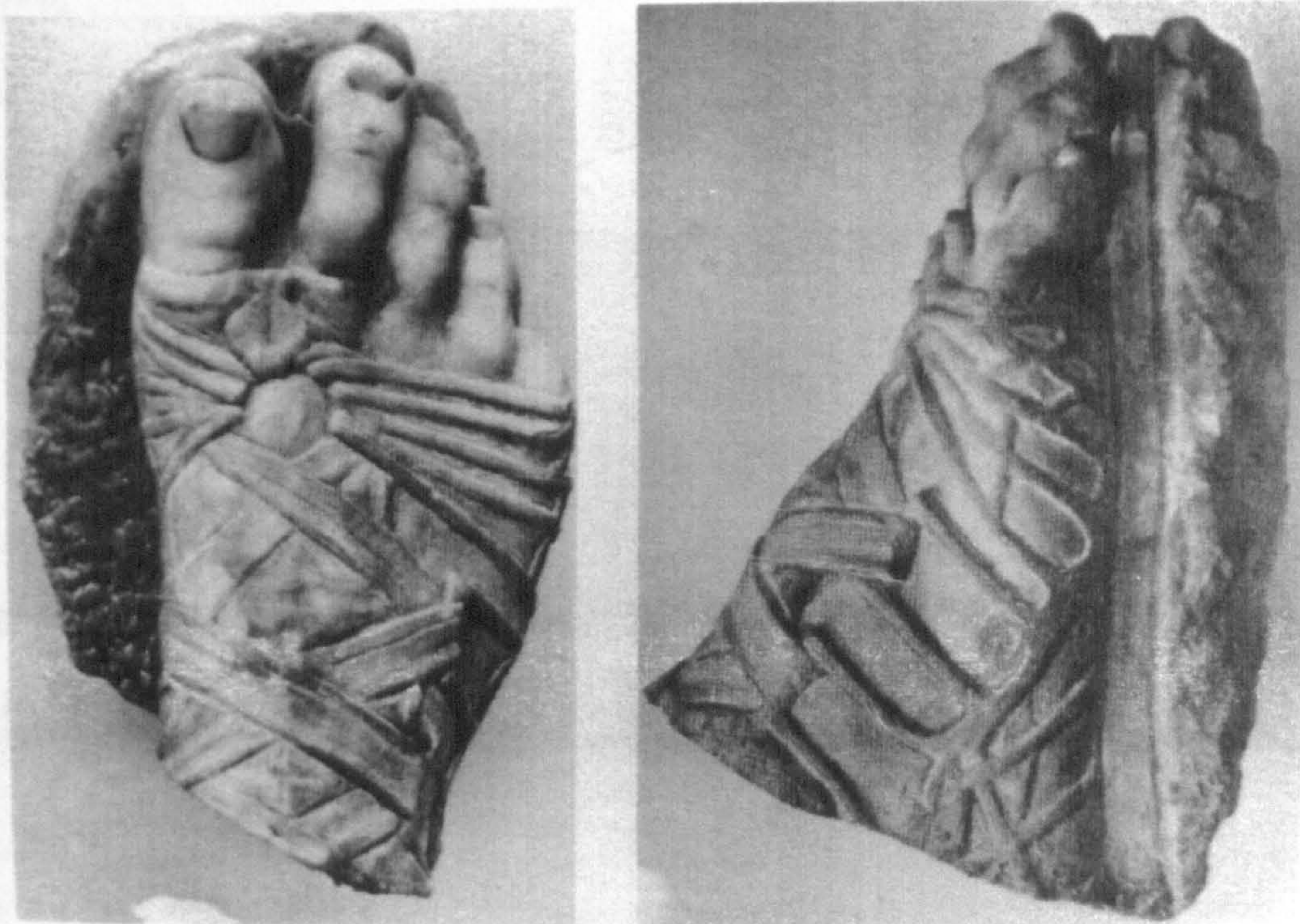


Fig. 73: Marble funeral couch from a tomb at Pydna in Macedonia.

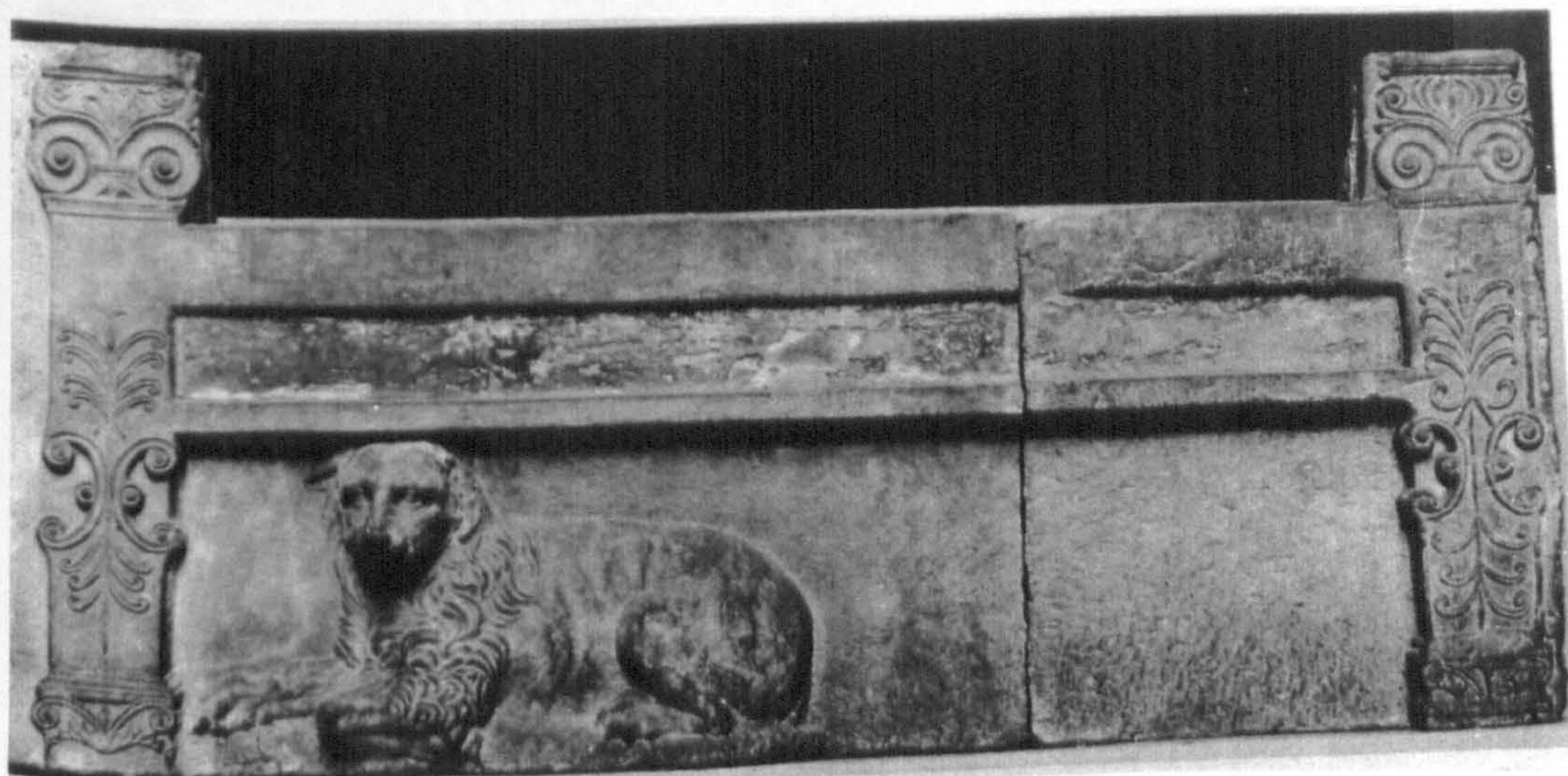


Fig. 74: Stone couch from the Heroon of Kalydon.

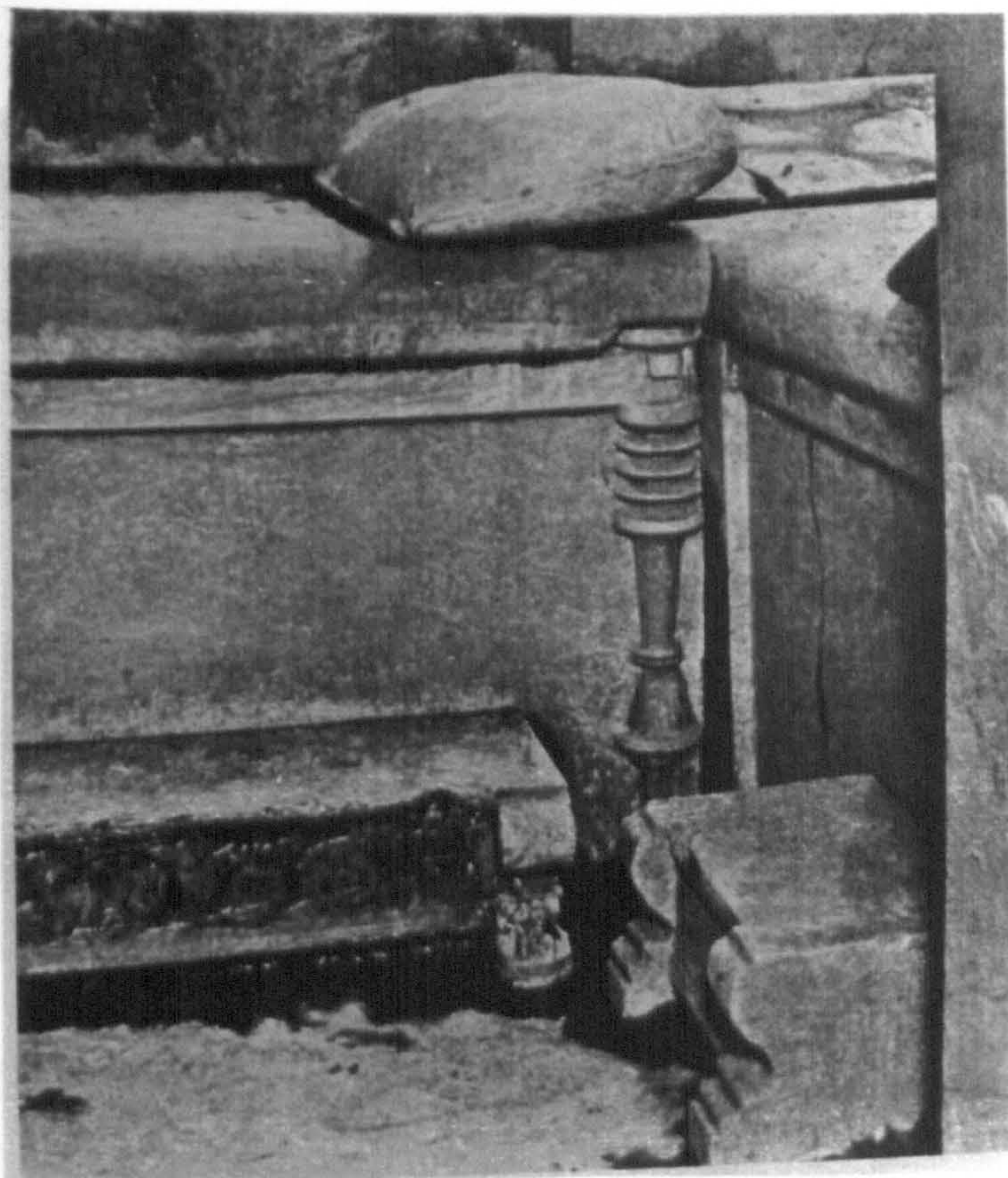


Fig. 75: East frieze from the Siphnian treasury at Delphi.

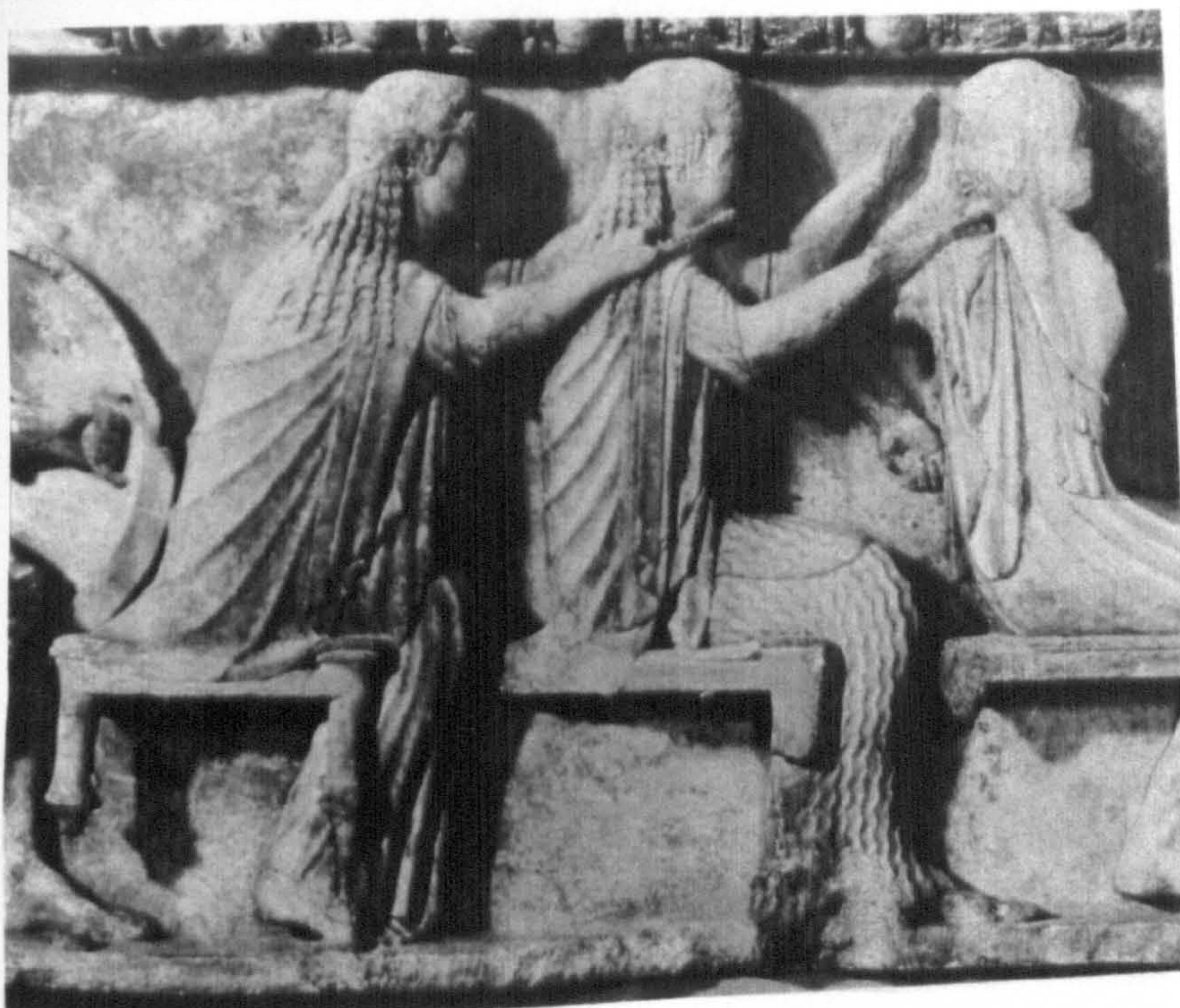


Fig. 76: Attic grave stele of Polyxene.



Fig. 77: Marble grave stele of a certain Philoxenos.

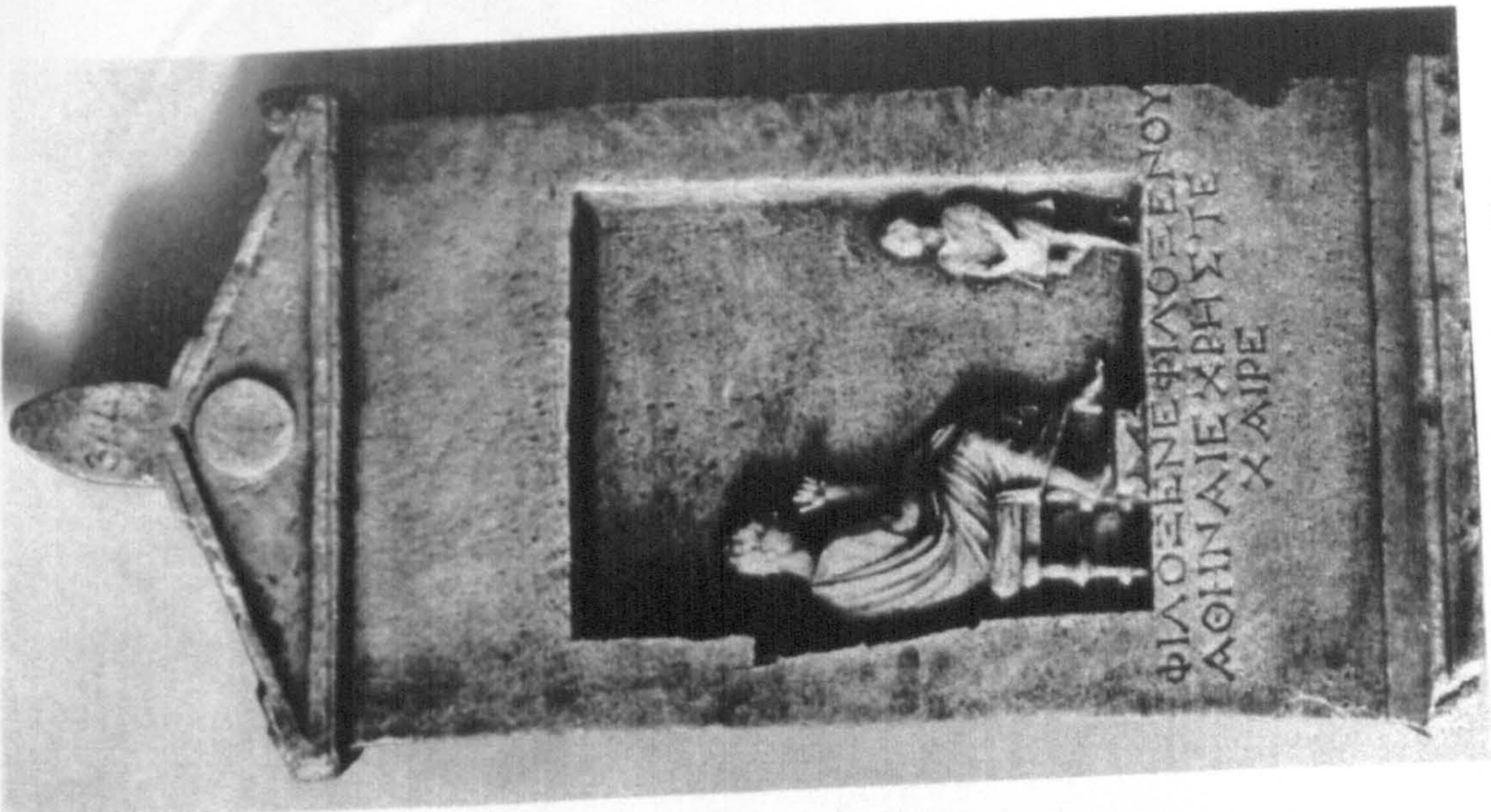


Fig. 78: Red figure crater by the Boreas Painter.



Fig. 79: Hellenistic AE tetradrachm from Macedonia.



Fig. 80: Drawing of a rectangular monolithic altar.

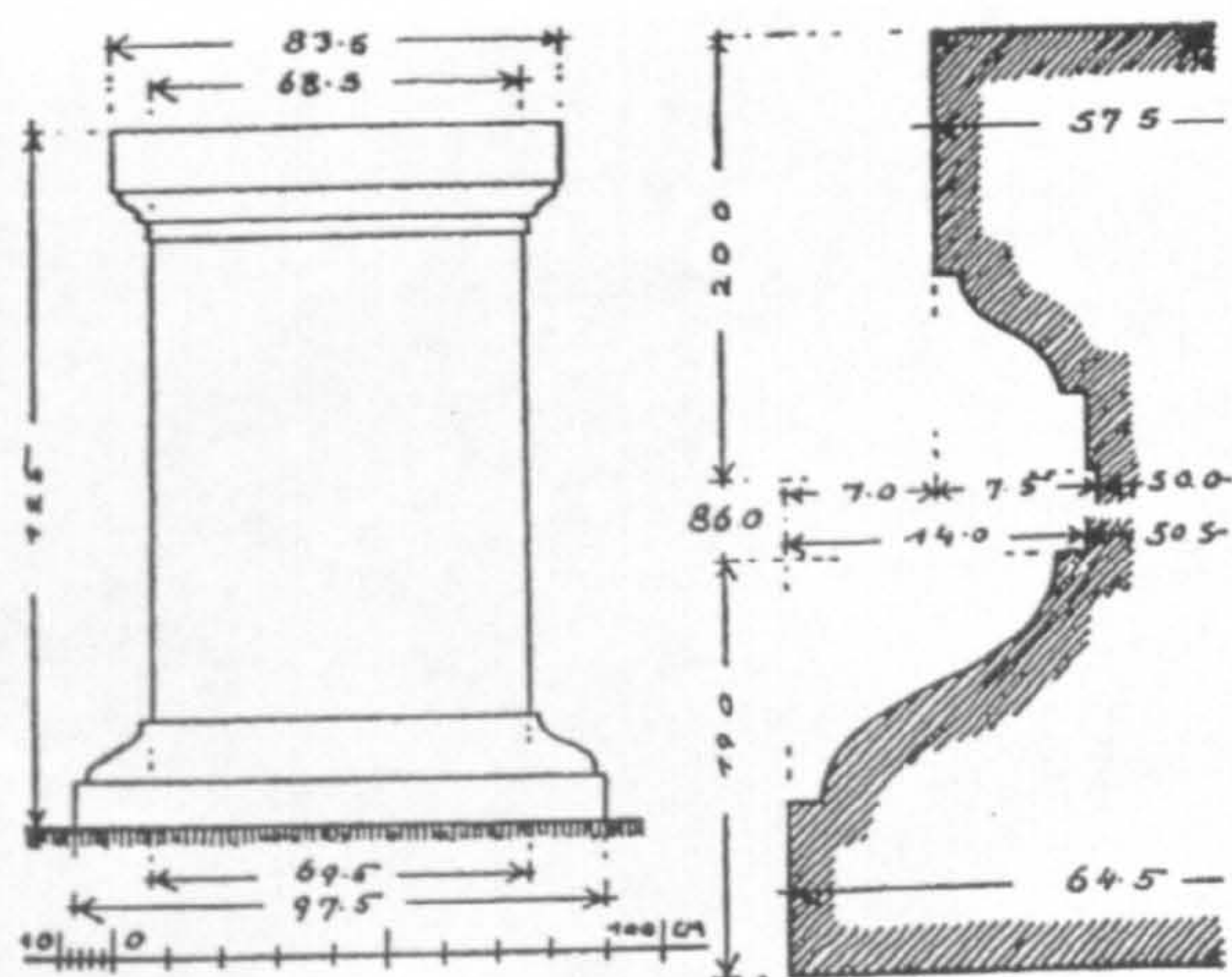


Fig. 81: Marble grave stele of Hegeso.



Fig. 82: Marble statue of Herakles Farnese.

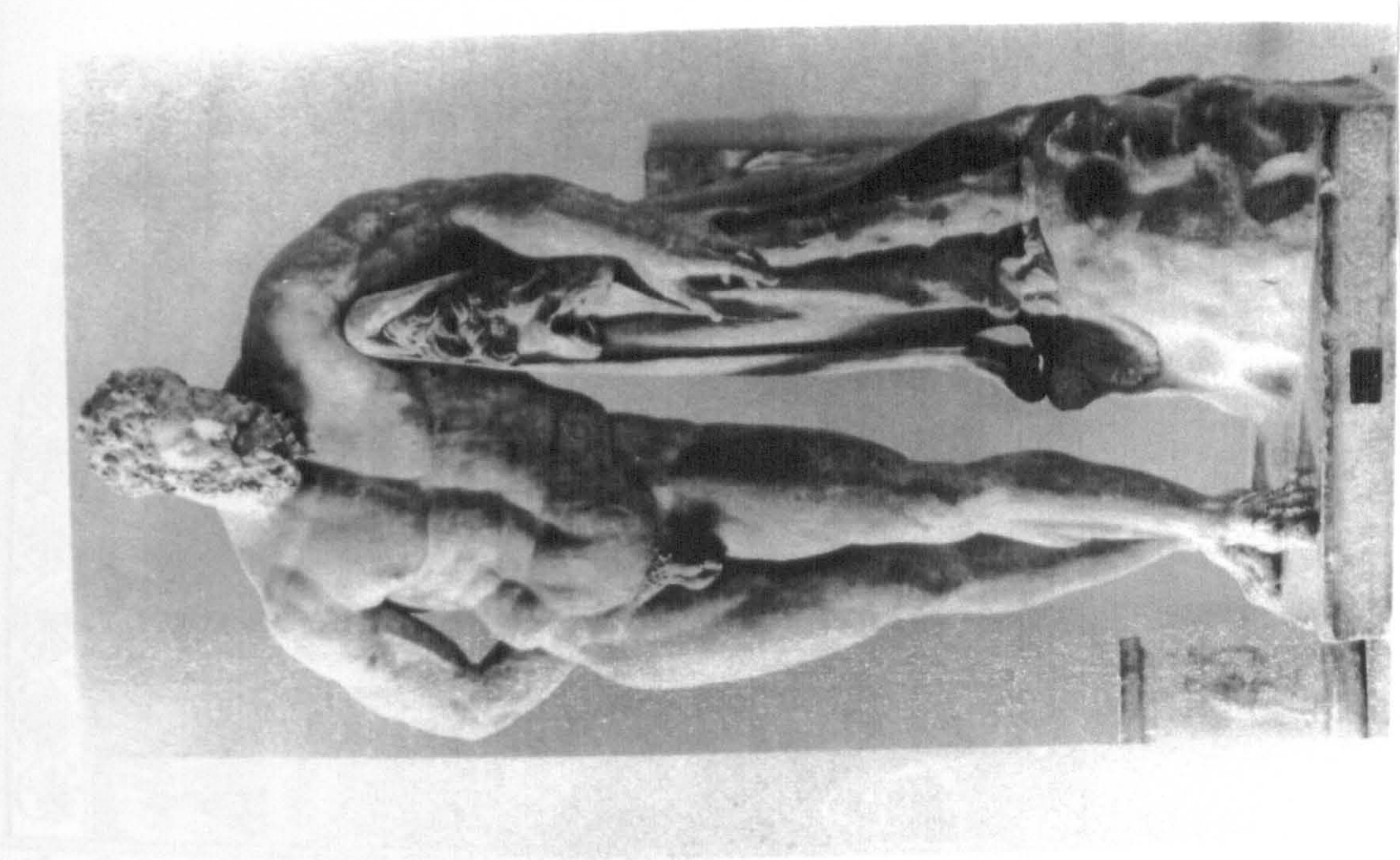


Fig. 83: Black figure neck amphora (Type A) by the Camtar Painter.

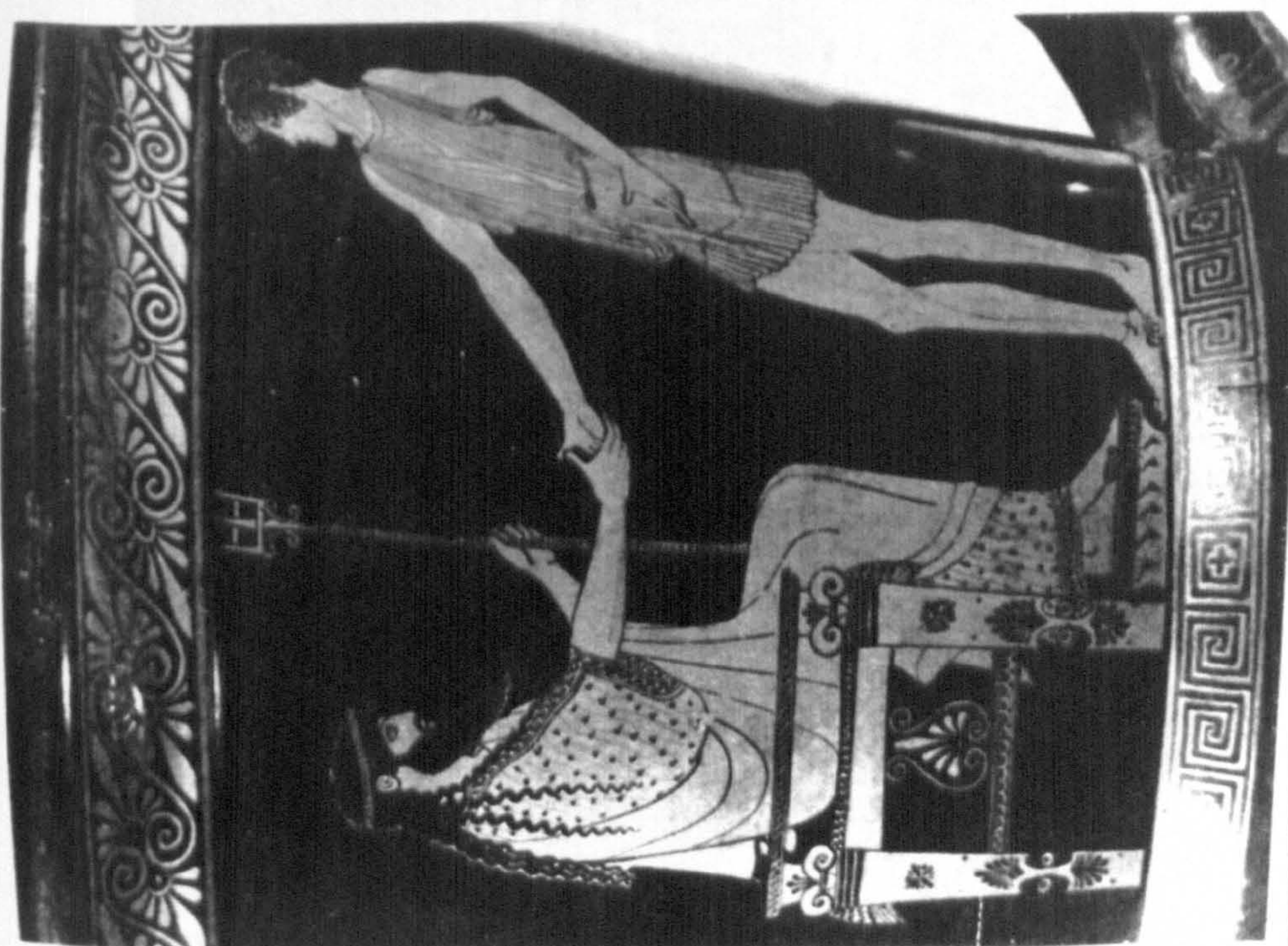


Fig. 84: Red figure belly amphora (Type A) by the Kleophrades Painter.



Fig. 85:

(85.1): Red figure volute crater by the Syriskos Painter.



(85.2): Red figure cup by the Berlin Painter.



(85.3): Red figure bell crater by the Painter of London F 64.



(85.4): Marble record relief from the acropolis in Athens.



Fig. 86: Red figure belly amphora by the Lydos Painter.



Fig. 87: Slab 530 from the Centauromachy frieze of the Apollo Epikourios temple at Bassae.



Fig. 88 Slab 539 from the Amazonomachy frieze of the Apollo Epikourios temple at Bassae.



Fig. 89: Marble group of the Tyrannicides, Harmodios and Aristogeiton.

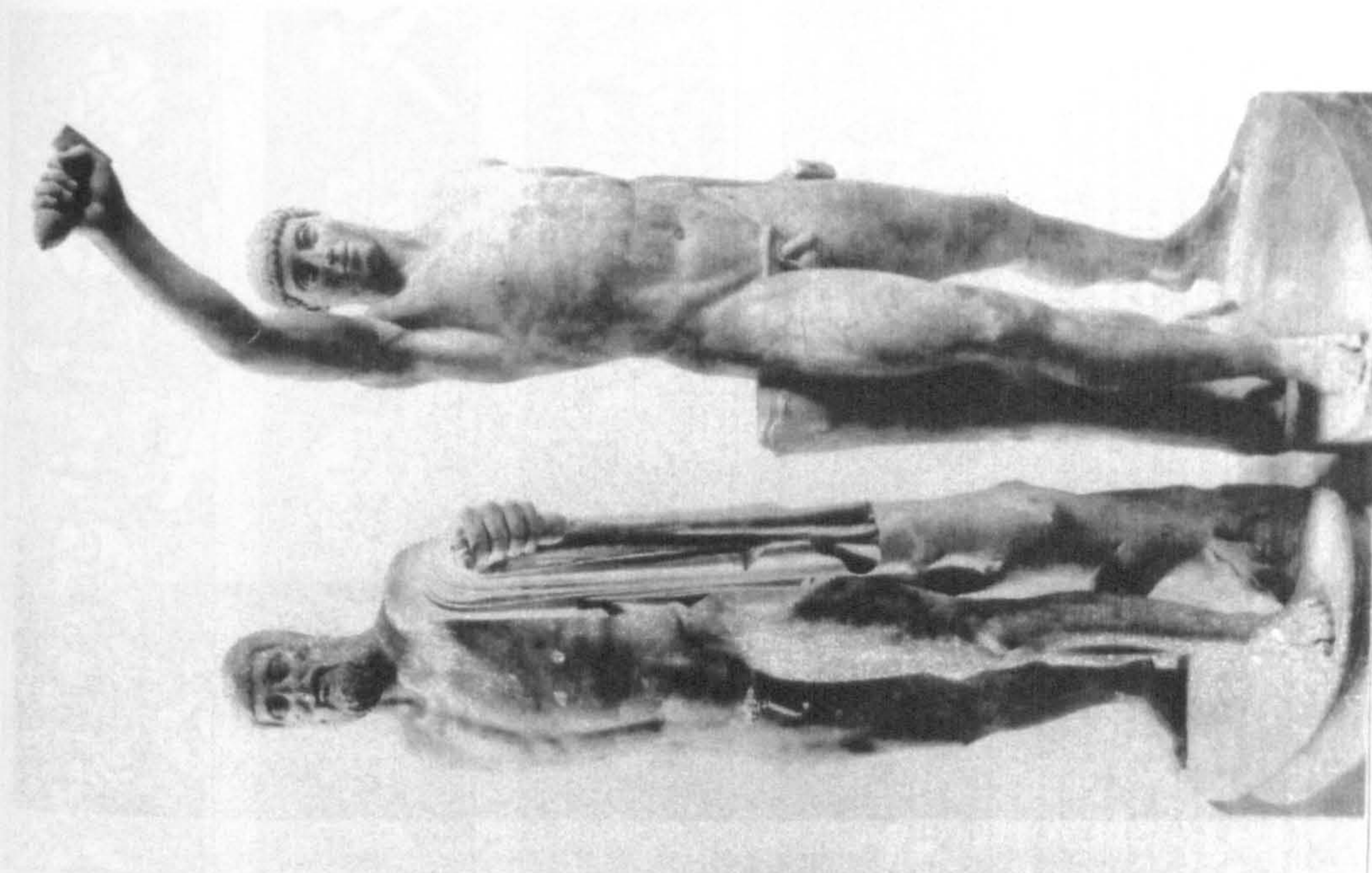
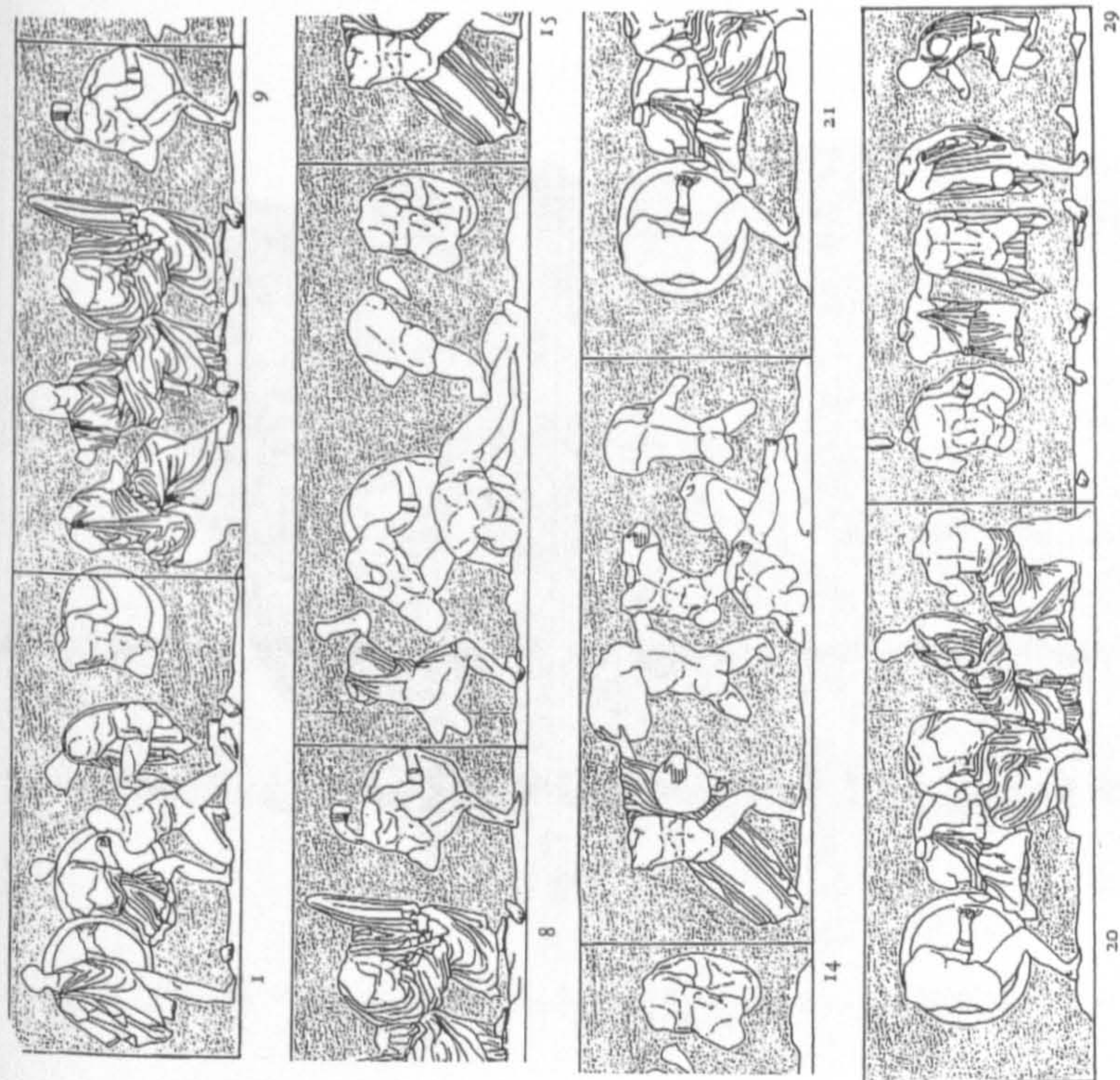


Fig. 90: Reconstruction drawing of the Amazonomachy on the Athena Parthenos shield, after E.B. Harrison.



Fig. 91: Drawing of the east frieze from the Hephaisteion in Athens.



Hephaisteion. East frieze. In situ. H. 0.85.
1-5 - Warriors bind a prisoner (3), the last (5) moving right but looking back. 6-8 - Gods seated on rocks, observing 9-21: 6 - Athena holding spear in right hand (?), drilled holes for attachment of aegis; 7 - probably Hera, in view of - 8 - probably Zeus, sceptre in left hand. 9-14 - Warriors fight, with spears, swords, shield, probably 9, 11 and the fallen 12 against 10, 13, 14. 15-19 - Men fight with boulders; the slipping mantle of 15 is heroic (cf. Olympia 19M) and might be Theseus, but his weapon is missing; the fallen 18 might be his companion. 20, 21 - Two warriors make off right. 22-24 - Gods seated on rocks, observing 9-21: 22 - Poseidon or Hephaistos, and if the former - 23 - Amphitrite; 24 - a god. 25-29 - Warriors prepare for battle, 26 and 27 are paired, 29 is stringing his bow. The heroic boulder-fight (15-19) seems the core of a more conventional battle with preparation to the right (25-29) and action still contemplated but a prisoner taken (3), an unusual motif and so presumably significant at left (1-5). The gods are on a different plane, perhaps Olympus, but set within the range of the action, not to one side as on the Siphnian Treasury (GSAP fig. 212.2)

Fig. 92: Sardonyx cameo from Pergamon signed by Athenion.

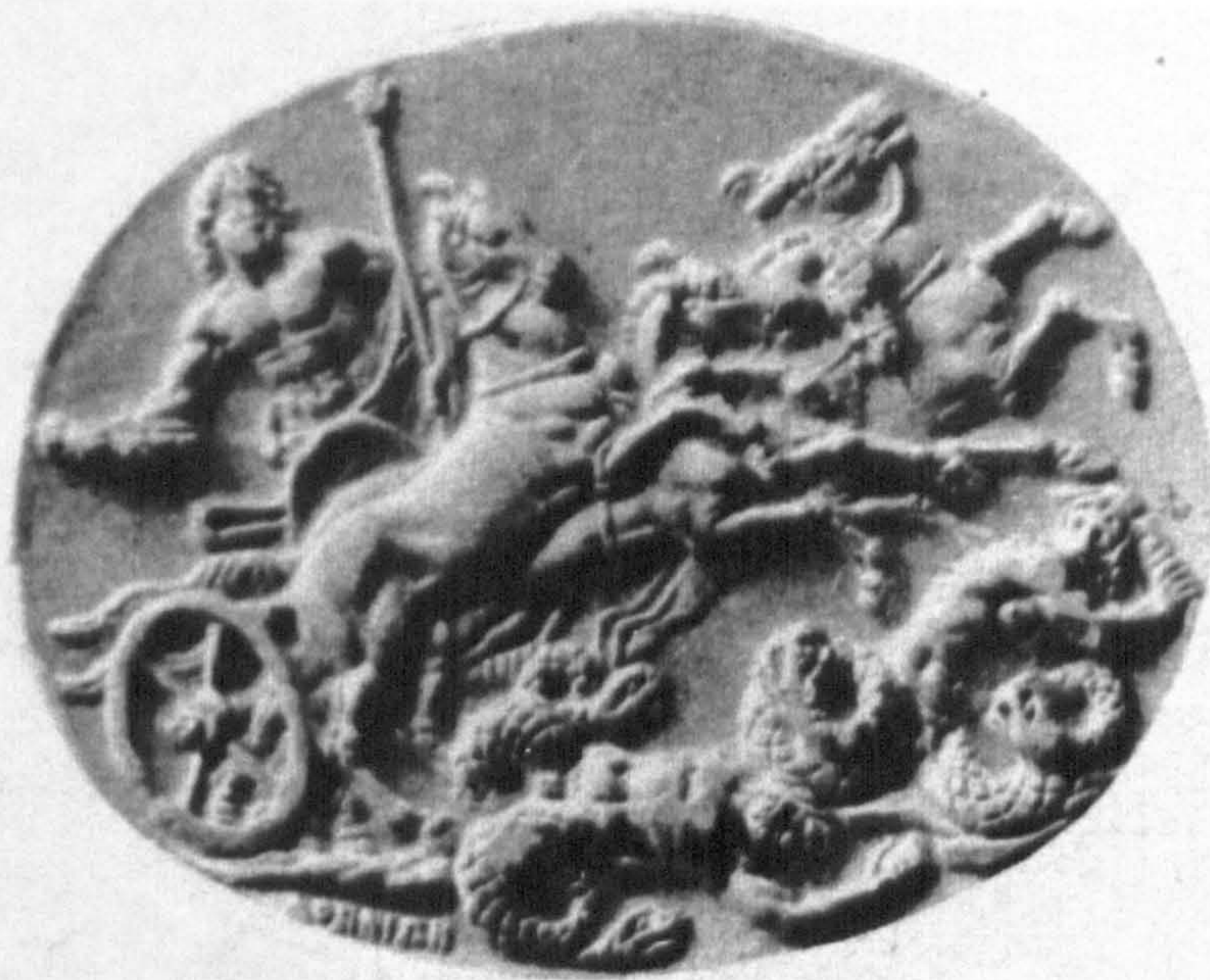


Fig. 93: Glass paste copy of a Pergamene sardonyx cameo.

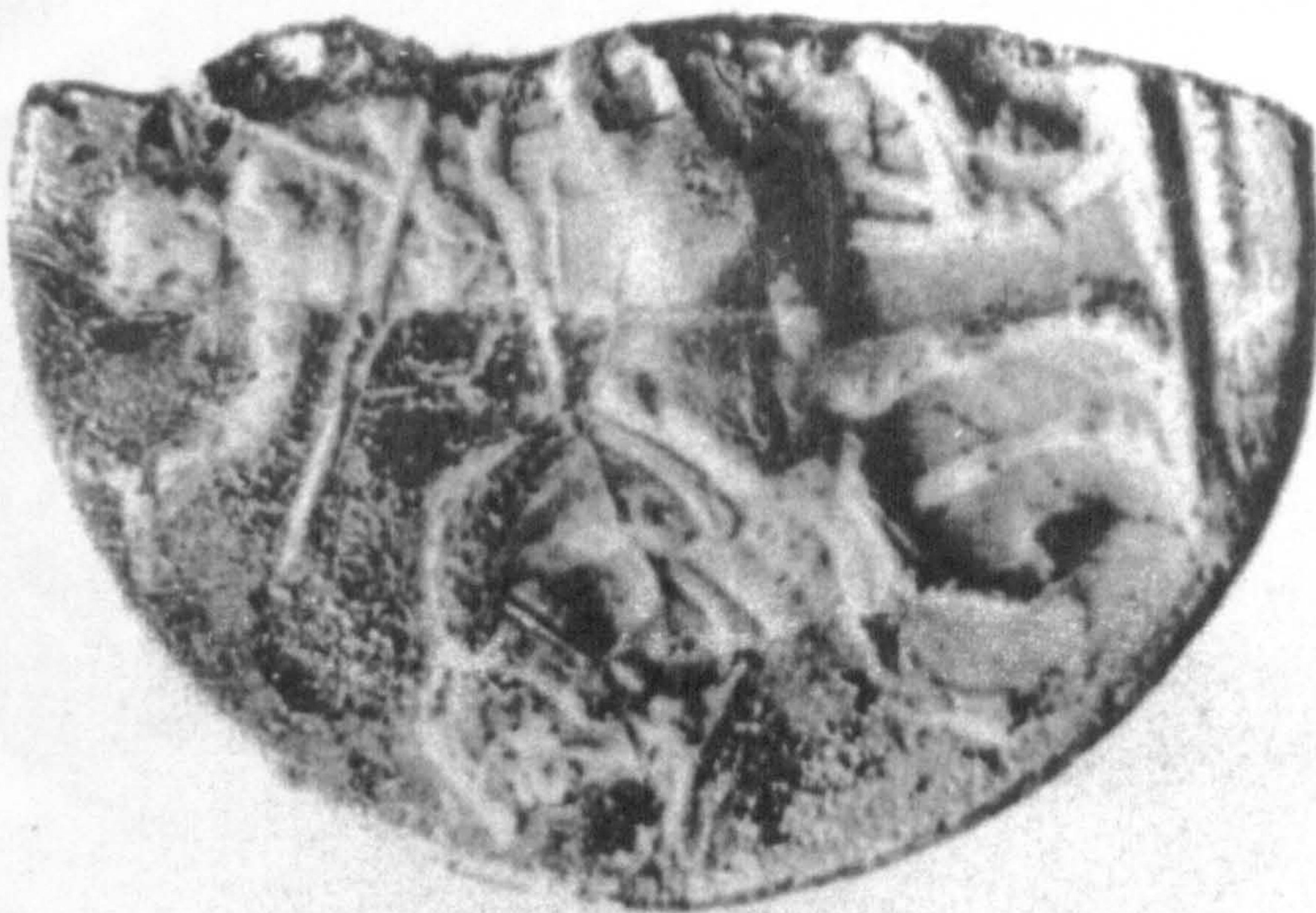


Fig. 94: Agate intaglio from the reign of Augustus (27 BC-14 AD).



Fig. 95: Clay mould of Arretine bowl.



Fig. 96: Marble relief with the Apollonian triad from the Villa Albani.



Fig. 97: Wall painting from Rome.

(97a)

(97b)



Fig. 98: AE coin minted by L.L. Regulus.



Fig. 99: Denarii of Octavian.

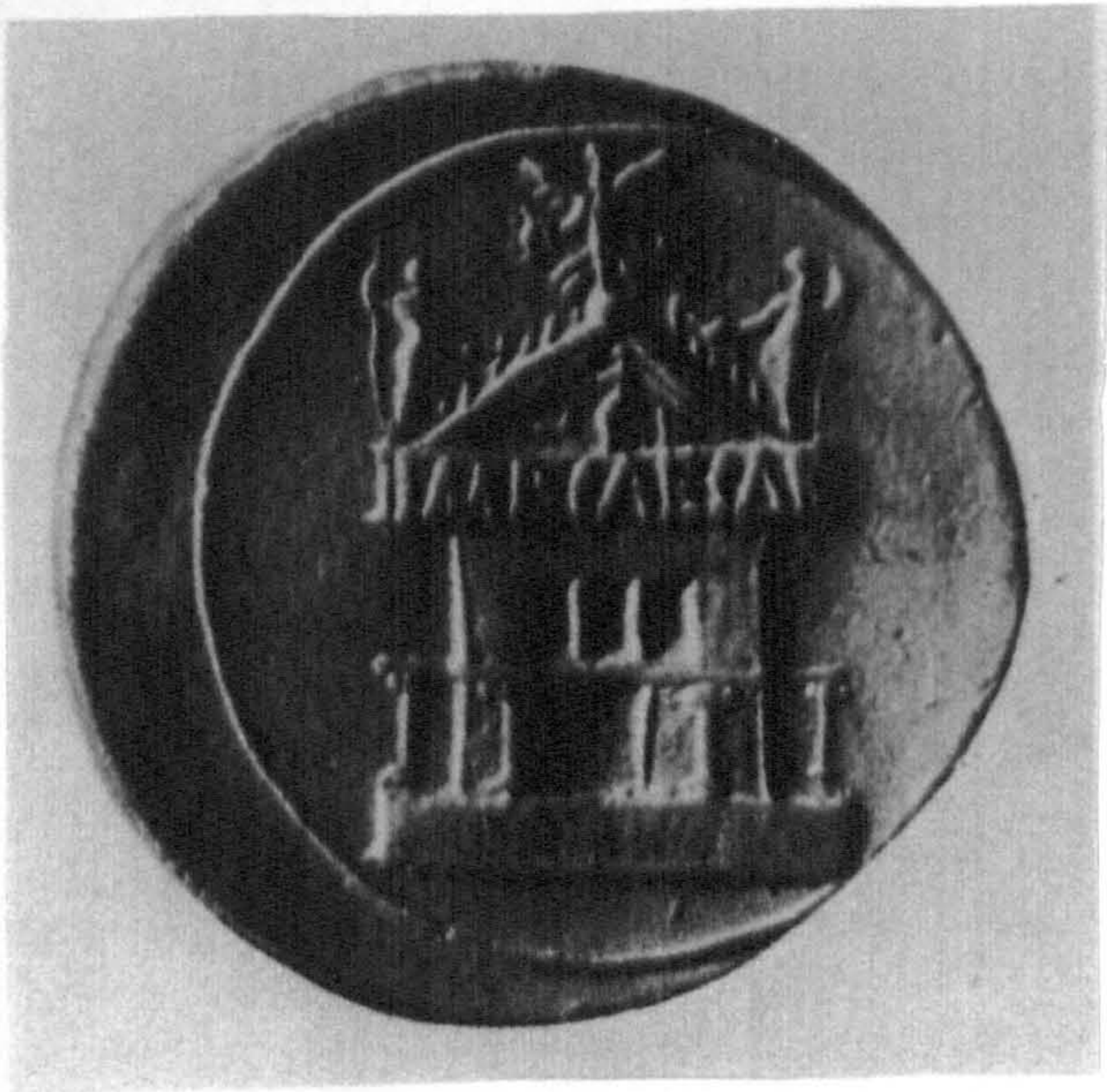


Fig. 100: Coin from Syros.



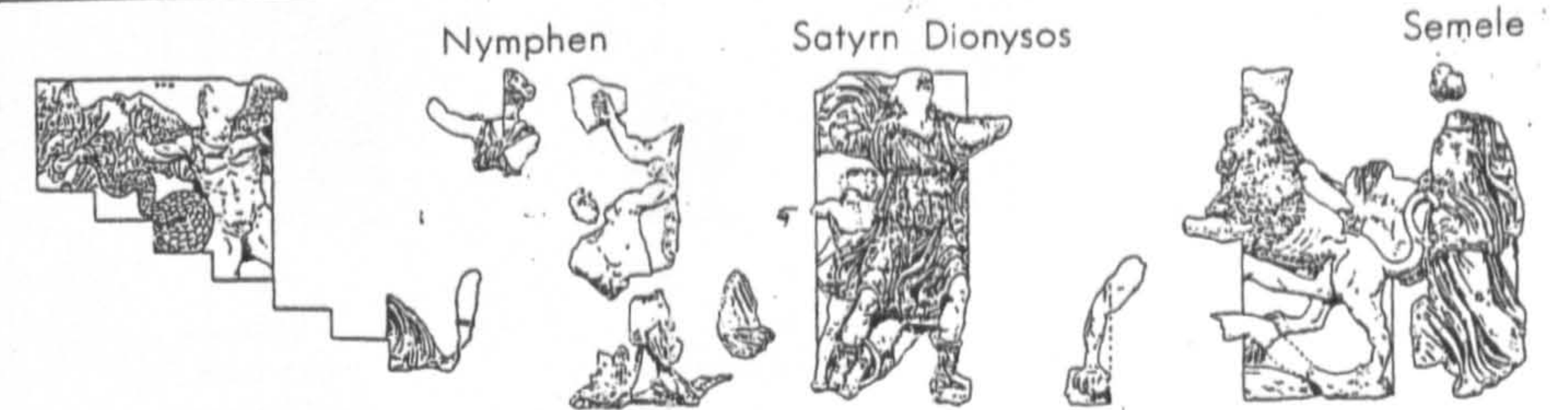
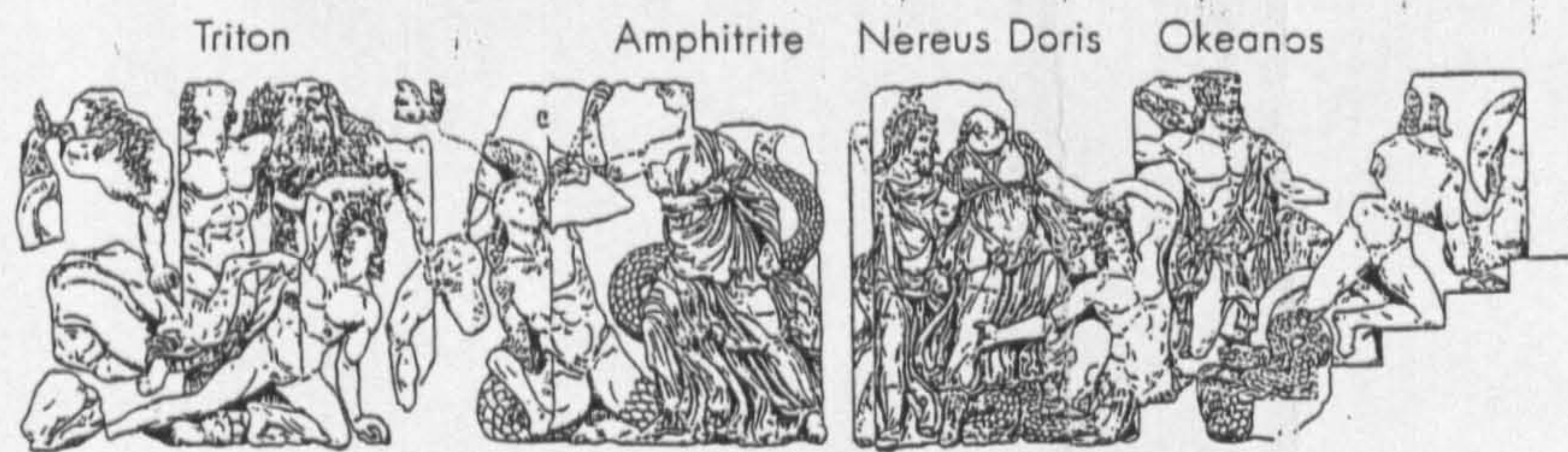
7



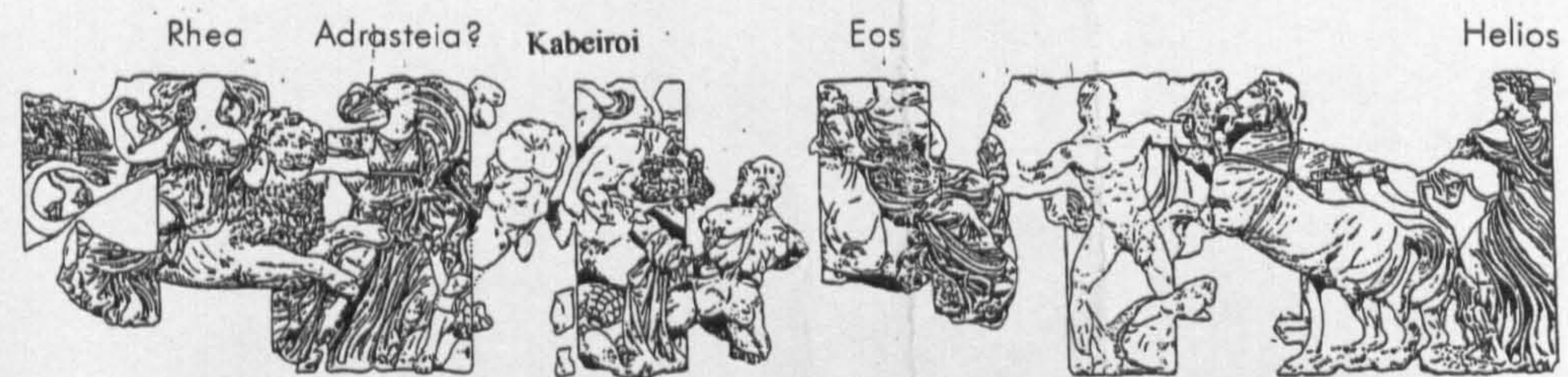
FOLDOUT 1: Reconstruction of the Gigantomachy Frieze (A.S. Fanta)

THE BATTLE BETWEEN THE GODS AND THE GIANTS

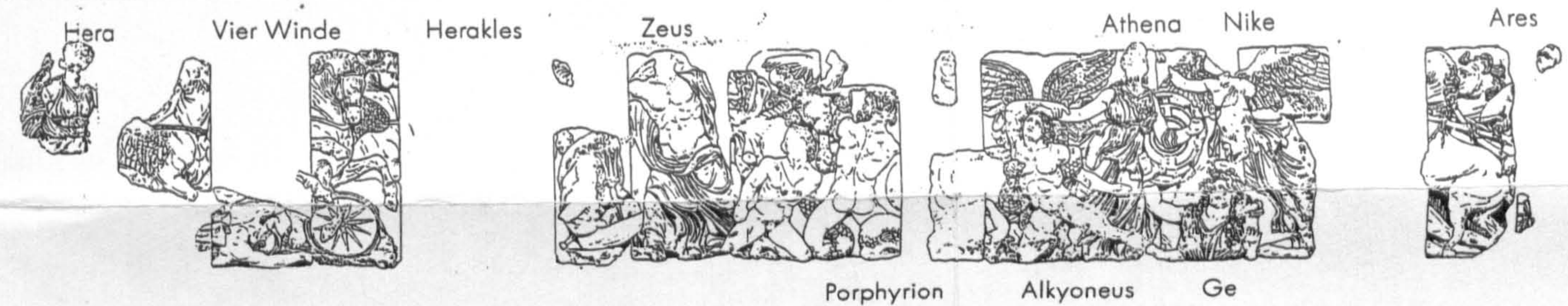
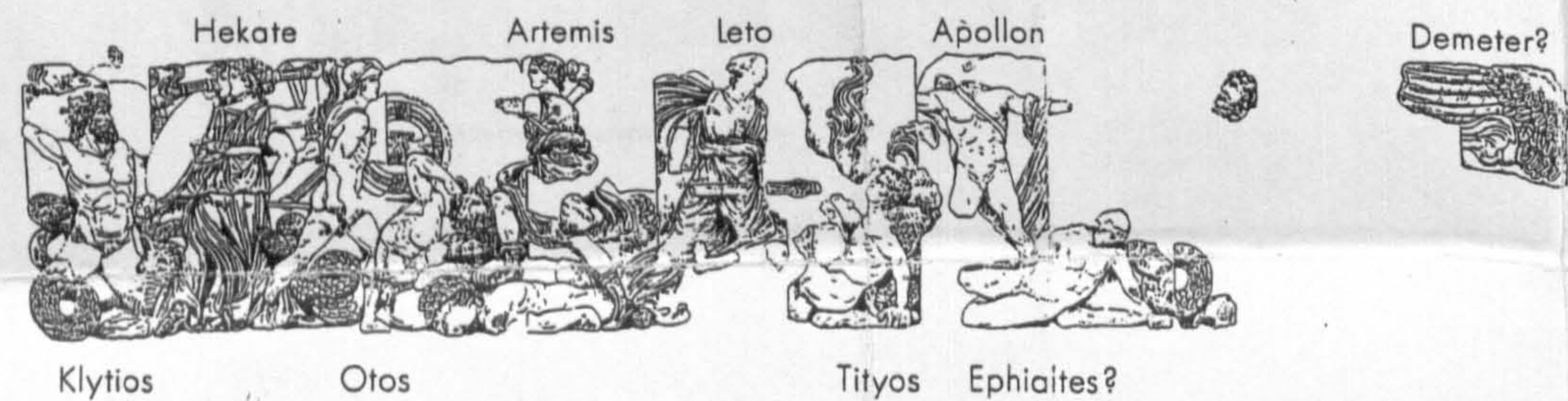
West Frieze
on the altar
and
beside
the stairway
D



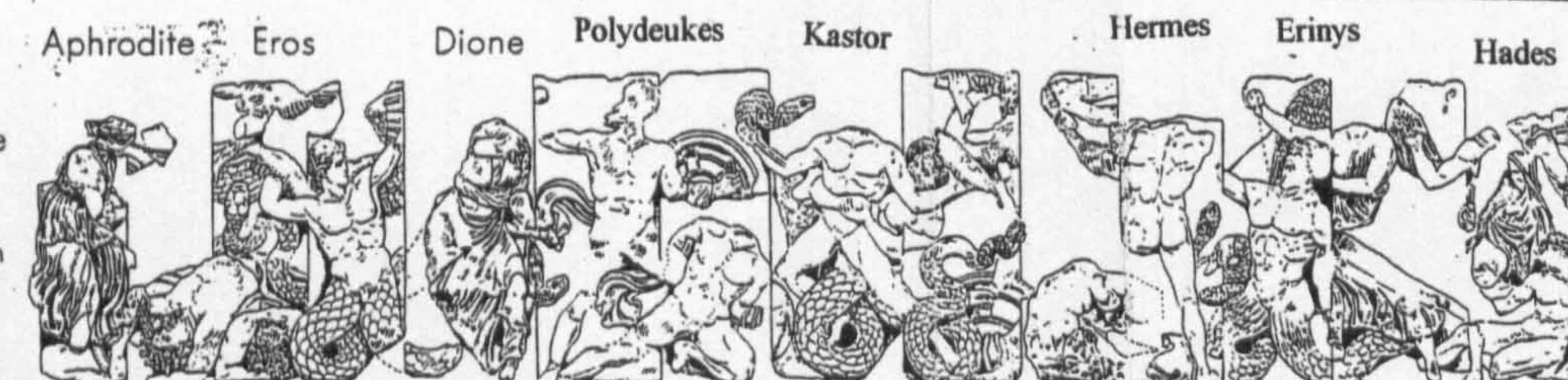
South Frieze
on the
right wall of
the museum
hall
C



East Frieze
on the wall
opposite
the steps
B



North Frieze
on the
left wall of
the museum
hall
A



FOLDOUT 2: Berlin Museum's reconstruction of the Telephos frieze

NORTH WALL

WEST SPUR WALL



2
The court of
King Aleos



4
Telephos is
abandoned in
the wilderness



5
Carpenters build the boat in
which Auge is cast out to sea



10
King Teuthras finds
Auge on the shore



11
Auge establishes
the cult of Athena



12
Herakles
discovers his
son Telephos



7
Nymphs bathe the
infant Telephos



EAST WALL



13
Telephos sails to Mysia



14



16
Telephos receives arms from Auge



17
Telephos receives arms from Auge



20
Teuthras gives
Auge to Telephos
in marriage

21
Mother and
son recognize
each other



22
The Amazon Hiera is slain by Nireus



23



24



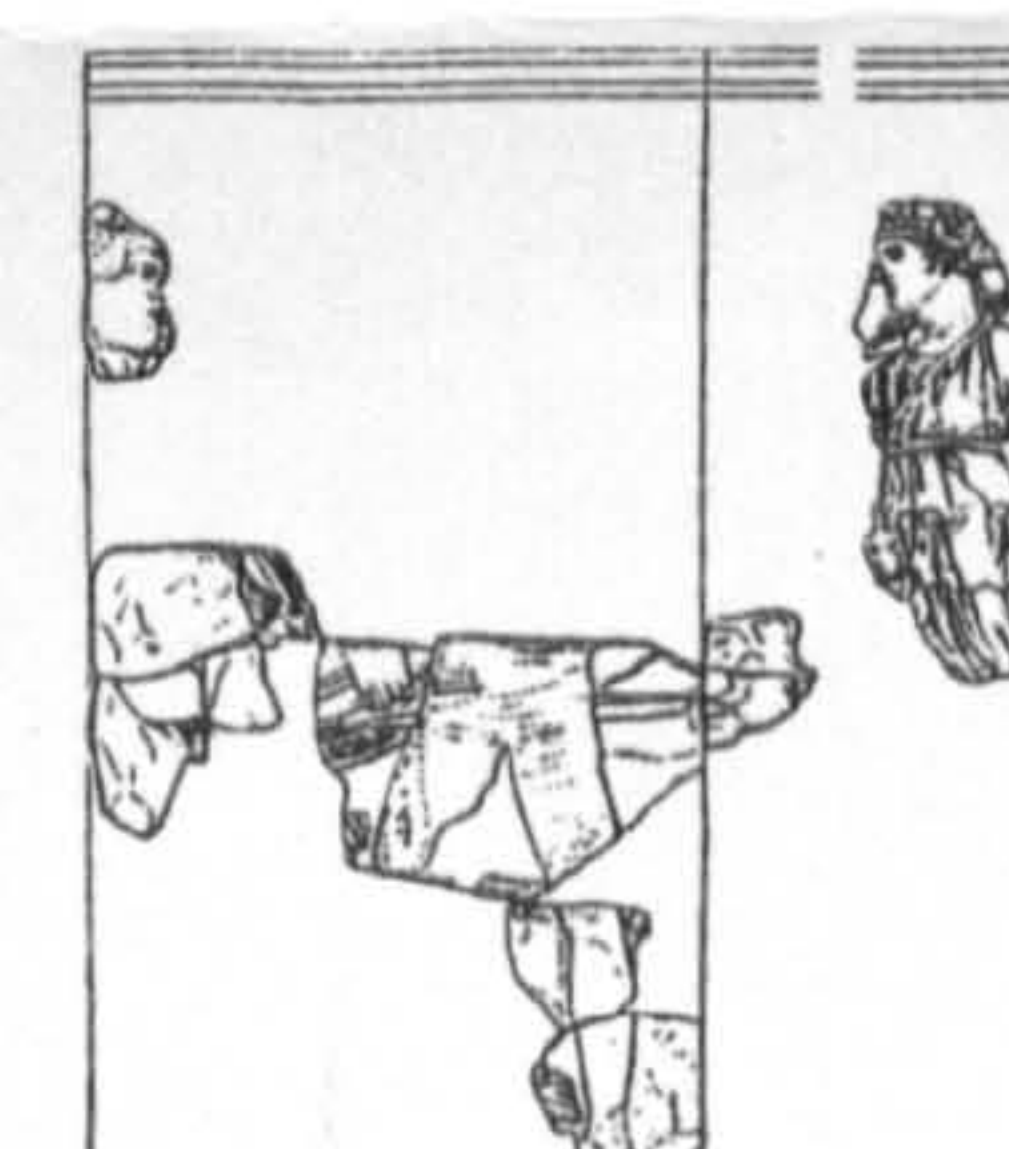
51
The ceremonial
funeral of Hiera
interrupts the
fighting (?)



25
Two Scythian
warriors are
slain in battle



28
Battle scene by
the river Kaikos



30
Achilles wounds Telephos
with the help of Dionysos



31



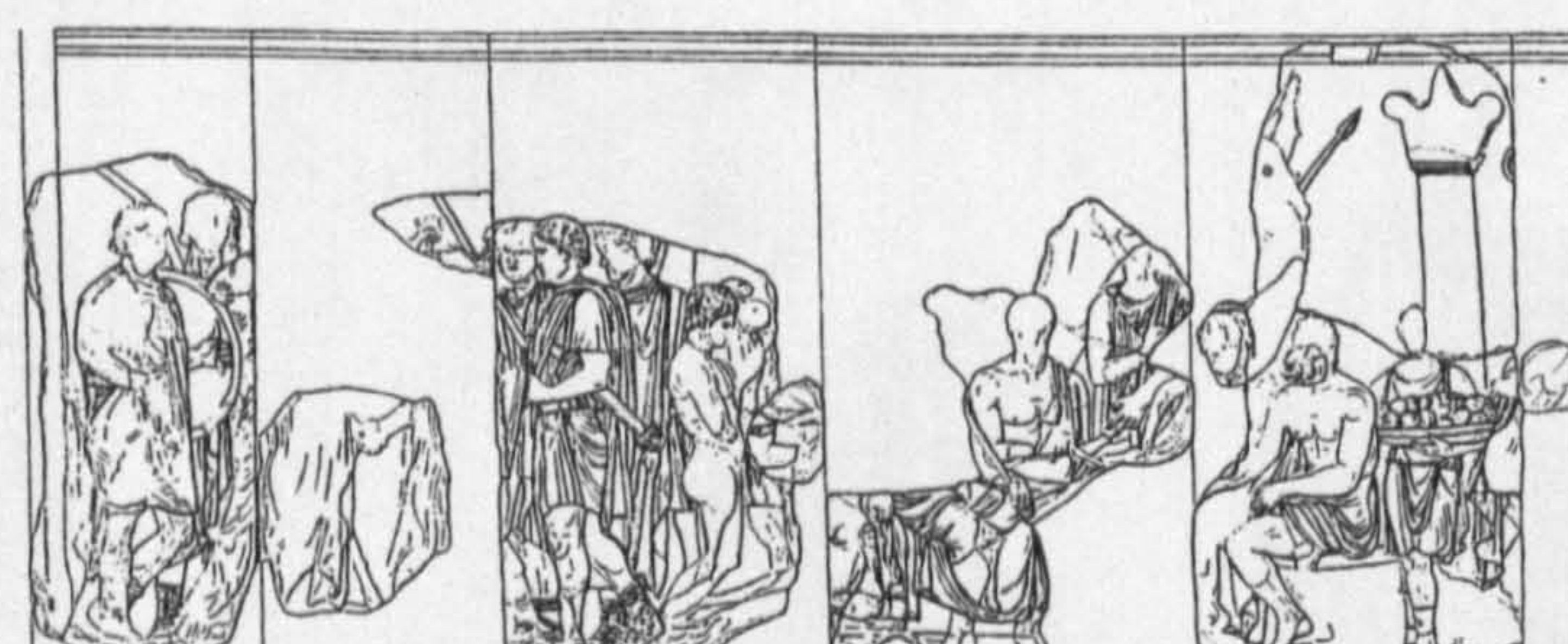
1
Telephos
consults the
oracle



34
Telephos lands at Argos

35

SOUTH WALL



36
Telephos is welcomed by the Argives



37



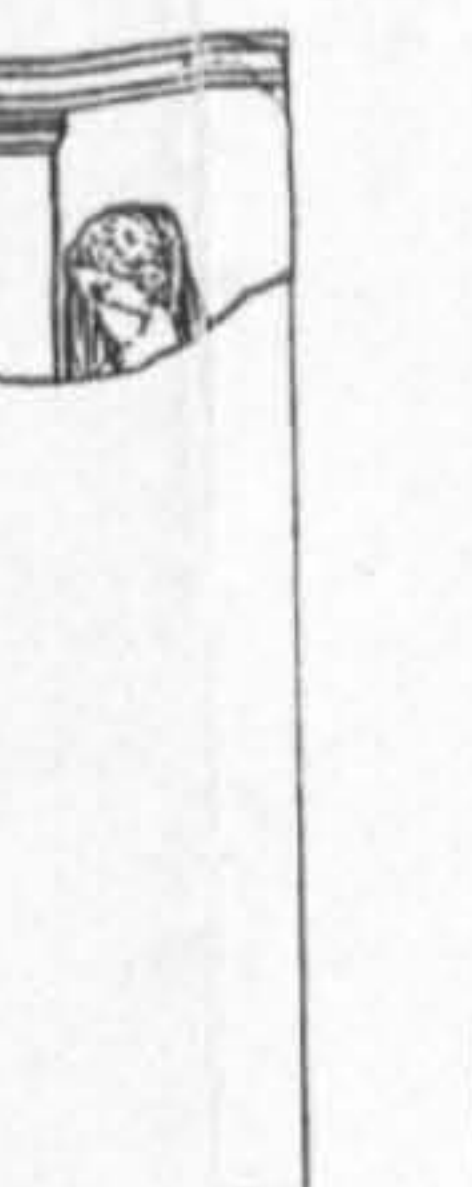
38



39
Telephos seeks a cure for his wound



40



42
Telephos threatens
the infant Orestes at
Agamemnon's altar

42

43
Telephos is healed

43



44
Cultic ceremonies; sanctuary of Dionysos



45



46



49
A cult is founded



50



47
Women hasten to the
heroized Telephos



48

WEST SPUR WALL

FOLDOUT 3: Reconstruction of the Telephos Frieze (A.S. Faita)

NORTH WALL

WEST SPUR WALL



2
The court of
King Aleos



3
Herakles sees
Auge in the
sanctuary of
Athena

11



4
Telephos is
abandoned in
the wilderness



5
Carpenters build the boat in
which Auge is cast out to sea

6



10
King Teuthras finds
Auge on the shore

12



12
Herakles
discovers his
son Telephos



7
Nymphs bathe the
infant Telephos

8

EAST WALL



9
Telephos as
a youth

13



32
Telephos sails to Mysia

33



14



16
Telephos receives arms from Auge

17



17
Telephos departs
for the war
against Idas

18



20
Teuthras gives
Auge to Telephos
in marriage

21



21
Mother and
son recognize
each other

22



22
The Amazon Hiera is slain by Nireus



24

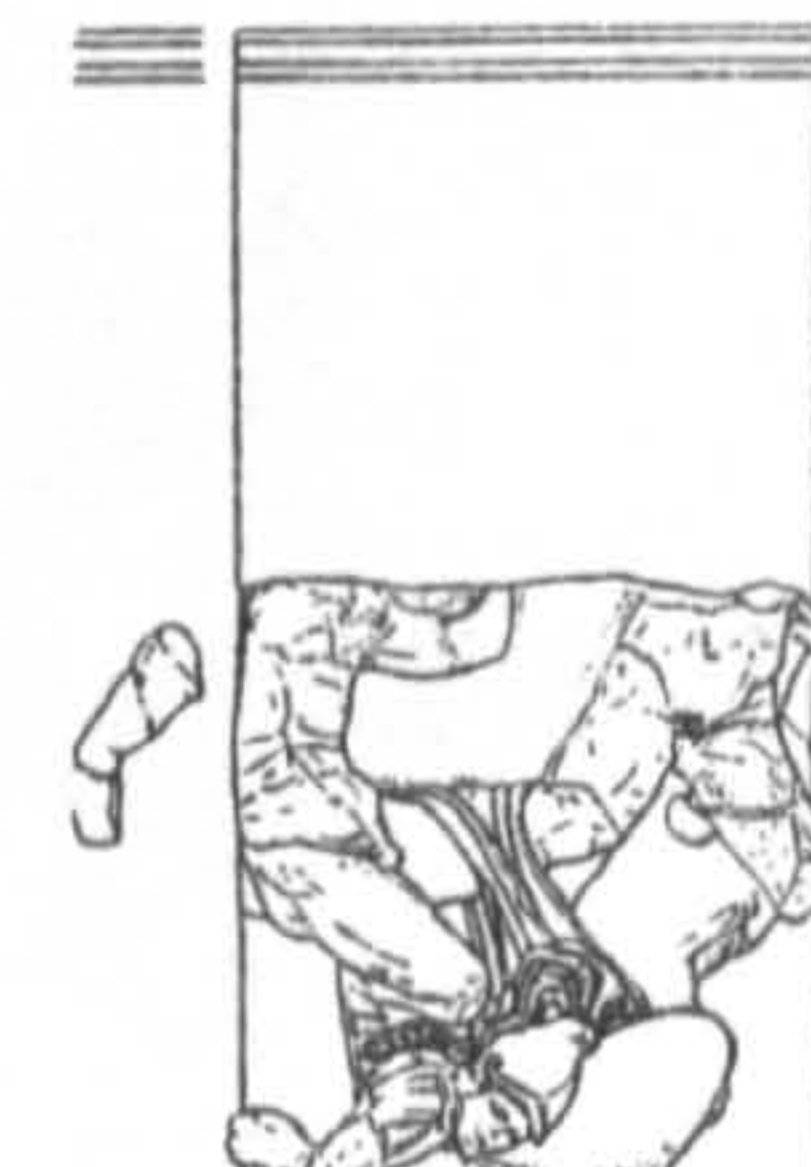


51
The ceremonial
funeral of Hiera
interrupts the
fighting (?)

25

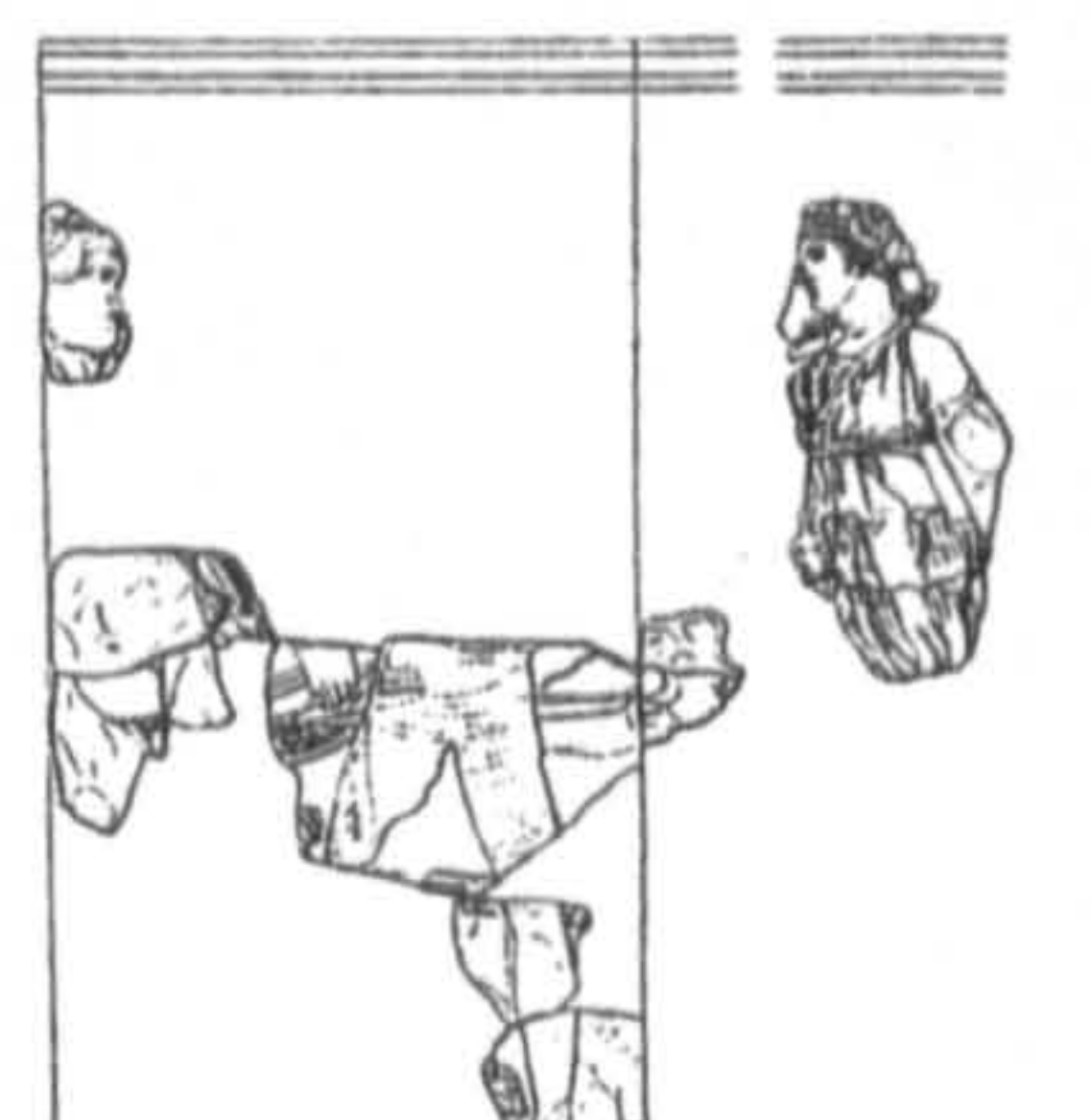


25
Two Scythian
warriors are
slain in battle



28
Battle scene by
the river Kaikos

30



31
Achilles wounds Telephos
with the help of Dionysos

34



1
Telephos
consults the
oracle

34



35
Telephos lands at Argos

36

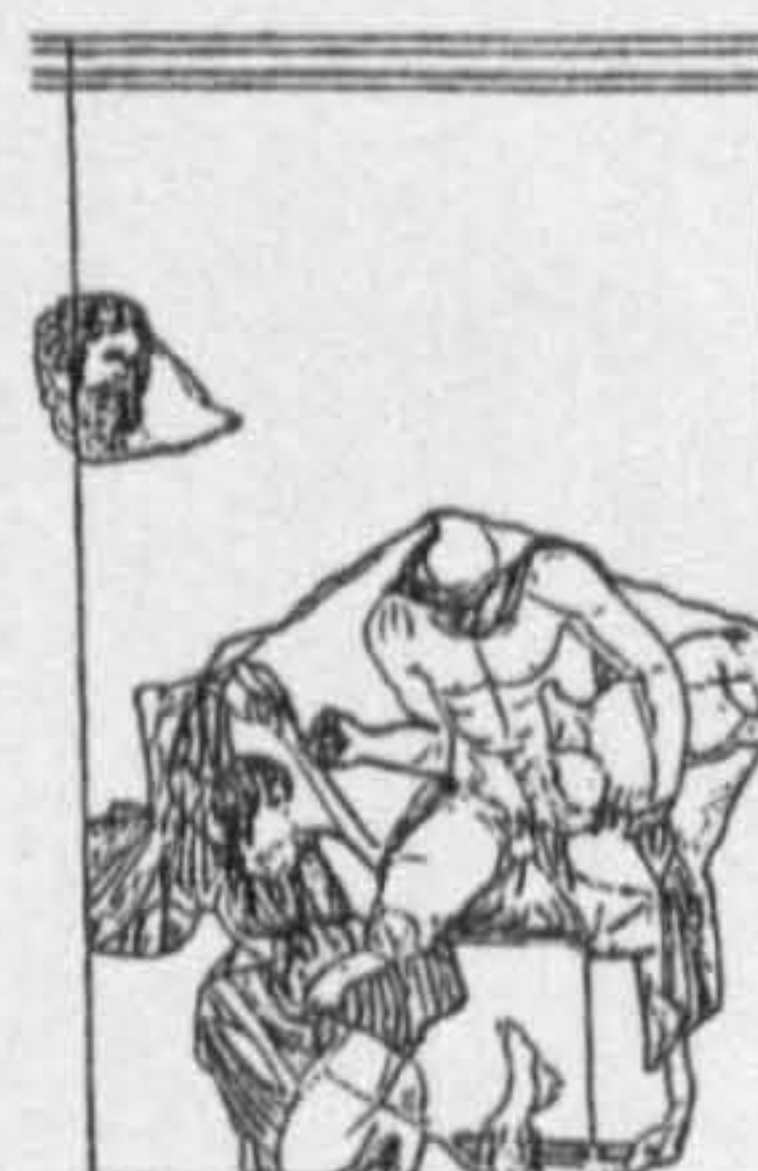
SOUTH WALL



36
Telephos at the court



43



42
Telephos threatens
the infant Orestes at
Agamemnon's altar

37



37
Reconciliation with Agamemnon

38



39
Telephos' healing

40



44
Cultic scenes at the Asklepieion

45



49
Telephos' tomb

50



47
Dionysos' epiphany

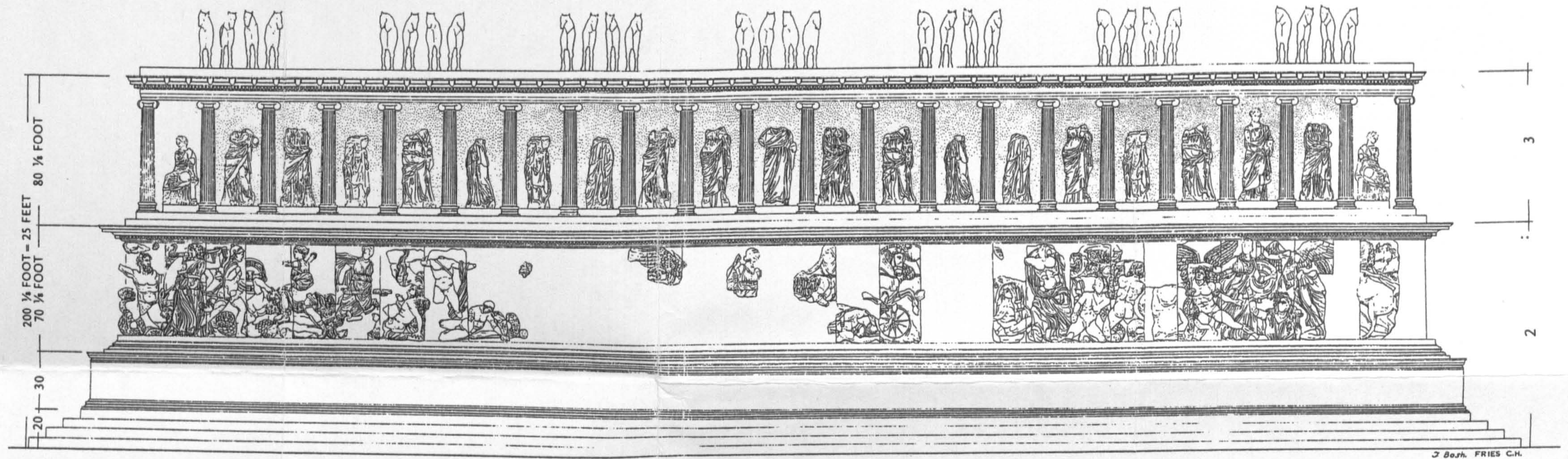
48



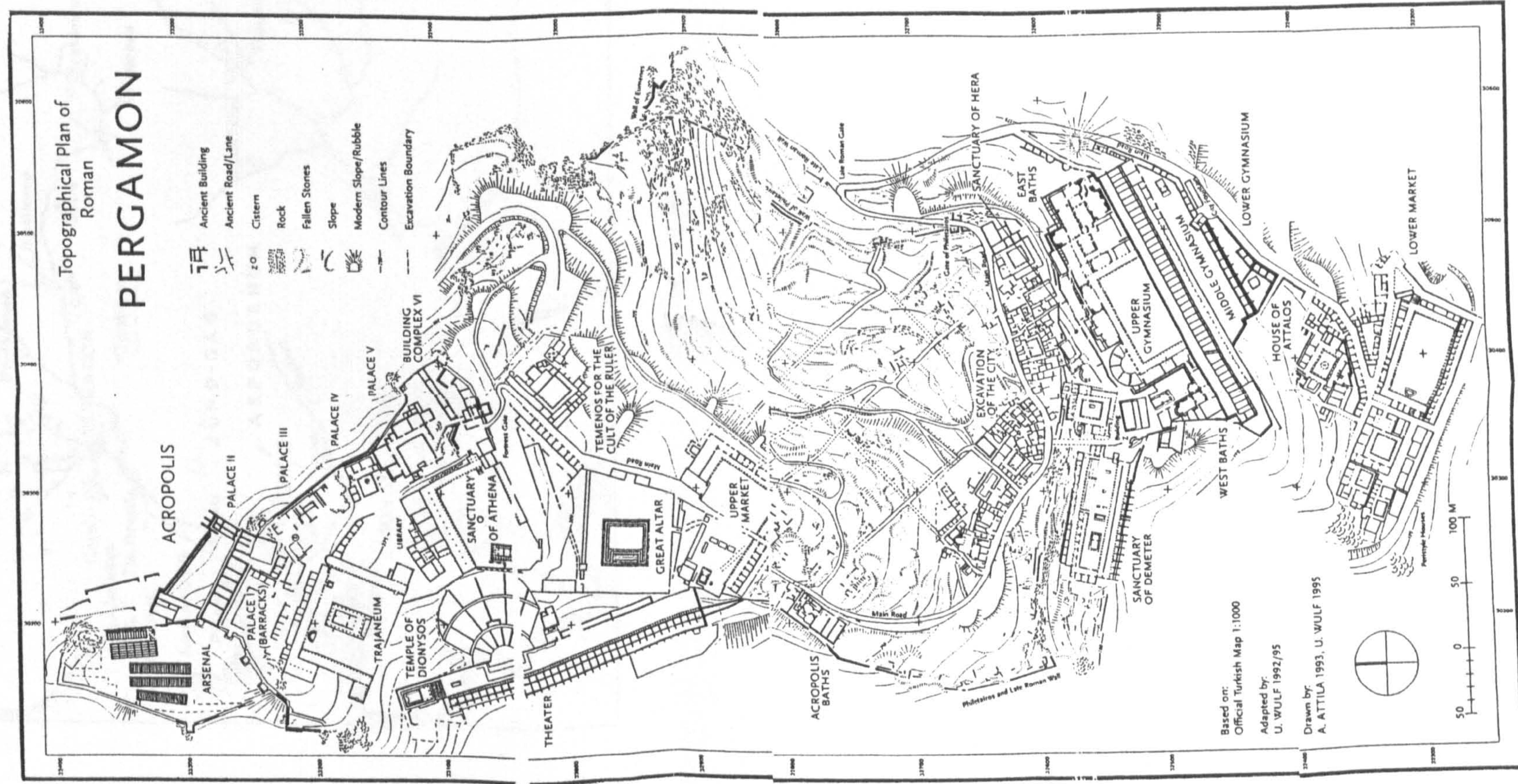
48
Telephos heroized

WEST SPUR WALL

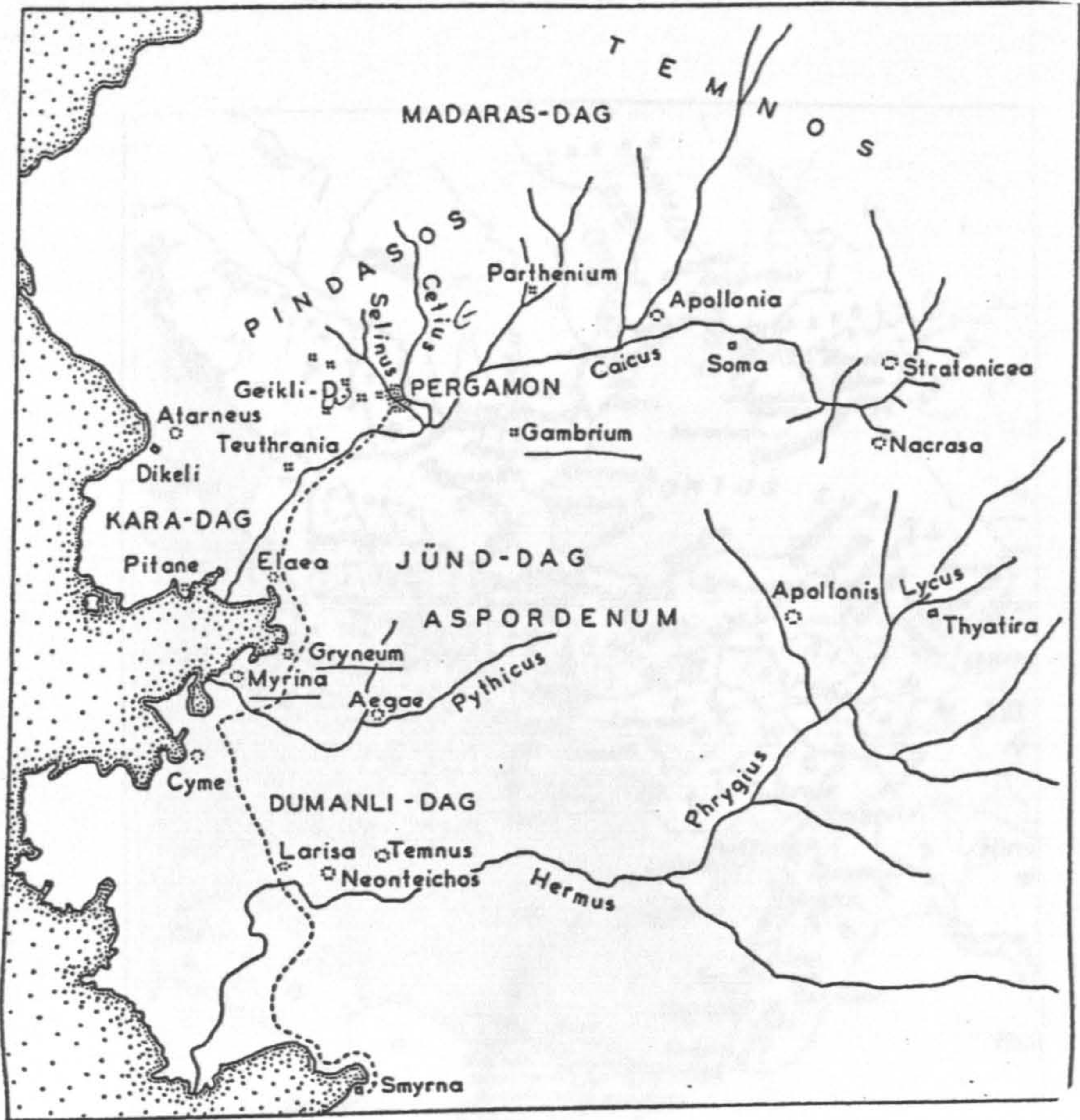
FOLDOUT 4: Hoepfner's reconstruction of the east side with the quadrigas on the ledge of the roof and the female figures between the columns.



MAP 1: Topographical plan of Pergamon



MAP 2: Pergamon at the Kaikos valley



MAP 3: The river Ister (Danube) as the natural border of Scythia with Greece.

